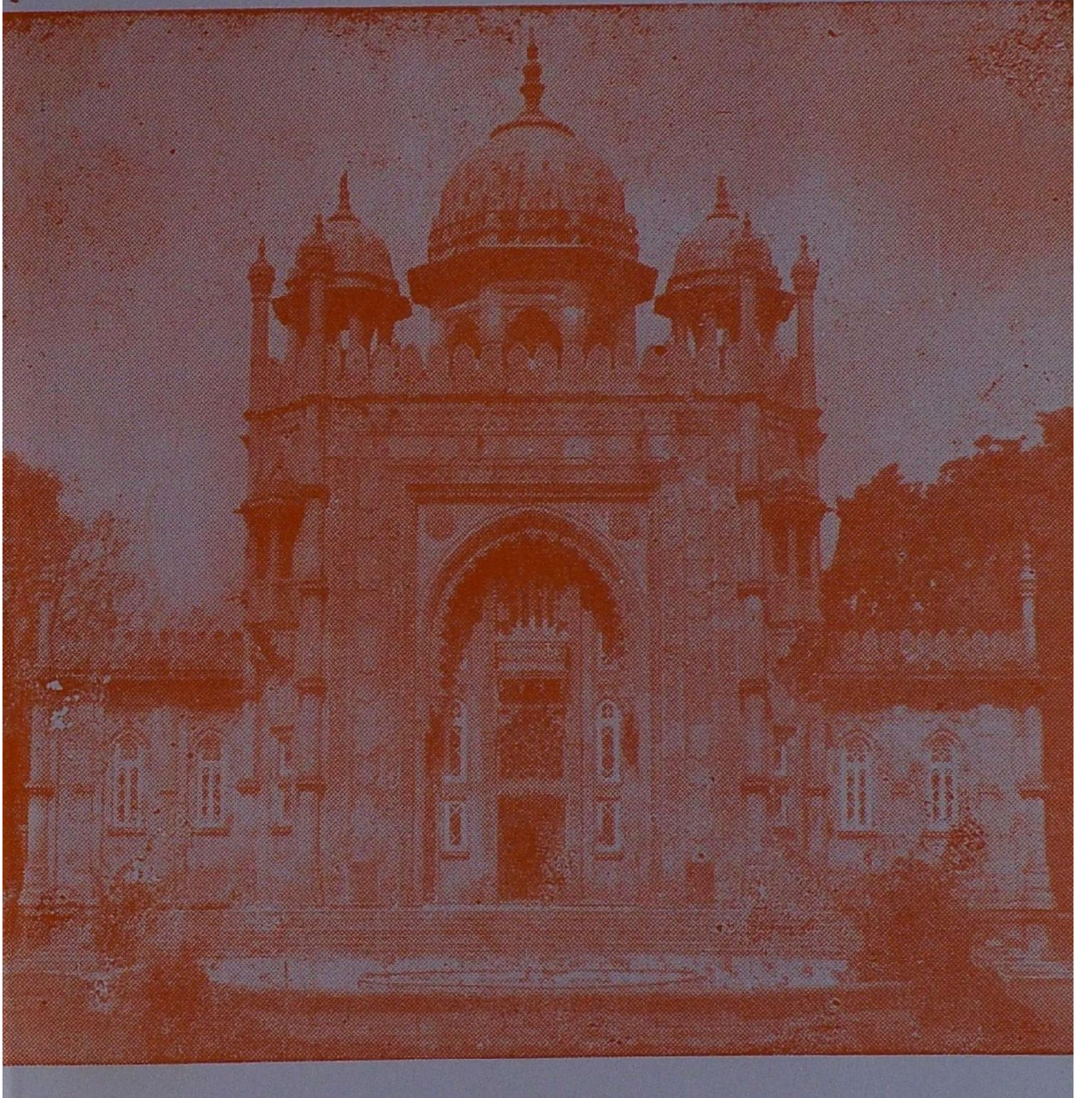
Government Museum, Chennai.

MUSEUM'S JOURNAL

(October 2002 - September 2003)



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Dr. R. KANNAN, Ph.D., I.A.S.,

Commissioner of Museums,

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December, 2003

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October 2002 - September 2003

GOVERNMENT MUSEUM, CHENNAI

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National Art Gallery (Victoria Hall), 1906 AD.

Back Cover:
Museum Theatre, 1896 AD.

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Letter from the Commissioner. . . . . .

I am happy to present this issue of the Museum's Journal, for the period from October 2002 to September 2003.We have not brought out the March 2003 issue because we were all very busy for18 hours a day for the 151st Anniversary Celebrations of our museum.

The Government Museum, Chennai celebrated the completion of 151st year recently. The completion of 151 years is a great occasion for any institution. A series of events were arranged on this occasion. Organisation of new galleries and modernisation of old galleries took place. We have tried to conform to world class standards. The Museum Theatre, which is modelled on the old Globe Theatre of London has been conserved, restored and refurbished. Sixteen new publications have been released. This appears to be a world record for one occasion in a museum. The Web Site of the Government Museum, Chennai was highly commended by His Excellency, the President of India, Dr. A.P.J. Abdul Kalam during his visit to the Museum to inaugurate the 151st Year Celebrations. He inaugurated the newly organised refurbished galleries. He also paid a visit to the newly reorganised and modernised Bronze Gallery with the showcase designs modelled on German and British Museums. He spent a few moments alone with the cosmic Nataraja displayed in the Bronze Gallery. The Honourable Chief Minister of Tamilnadu, Selvi. J Jayalalithaa released the publications of the museum. The first copies were received by His Excellency, the Governor of Tamilnadu, Thiru. P. S. Ramamohan Rao. The Honourable Minister for Education, Thiru. S. Semmalai (under whose department this museum falls), the entire council of ministers, senior officers, many diplomats and leading citizens participated in the function held at the Museum Theatre.

Modernisation of Bronze Gallery

Before re-organisation, most of the objects were displayed in traditional type of wooden showcases. Now German and British type showcases have been introduced.

In addition to these types of show cases, a panoramic display of Cosmic Dance of Siva (Nataraja) with Fibre Optic Lighting and revolving micro processor controlled display of *Ardhanarisvara* are some of the attractive exhibits.

A Vaishnavite temple atmosphere with pillars has been simulated in fibre glass with Fibre Optic Lighting. Vaishnavite bronze icons are displayed in the air-conditioned first floor of the Bronze Gallery.

In the mezzanine floor of the Bronze Gallery, the old teak wood show cases have been modified with dichroic halogen lighting and exhaust fans to make them conform to the latest world class quality.

Conservation Gallery

The wooden panelled Conservation Gallery in the rear room of the mezzanine floor of the Bronze Gallery has been modernised by introducing show cases using aluminium channels, MDF boards and sliding glass panes. The details of conservation are displayed on computer designed panels made of foam boards along with the original objects, gadgets etc.

Numismatics Gallery

The Numismatics Gallery has been redesigned. An acrylic board with built-in lighting has been used to display both sides of the coin. Large attractive fibre board models reveal minute details of the coins and also give their description.

Paintings Gallery

The contemporary paintings have been redisplayed in German type display panels with special dichroic lights. The Ravi Varma collection has been displayed under Fibre Optic Lighting. The lighting arrangement has been modified in-house to ensure enhanced visual effect while avoiding heat, which damages paintings. The Chennai museum is the pioneer in the use of such technology. The British paintings have also been re-displayed.

Exposition on the Progress of Industry and Handicrafts in Tamilnadu Gallery

'An Exposition on the History of Industry and Handicrafts in Tamilnadu, has been newly organised. New innovative methods of display preceded by research have been introduced. We have emulated German design aluminium profile showcases with modifications adapted to fit Indian conditions. This gallery starts with the pre-historic First *Sangam* Era and ends with the recent past. How Tamilnadu was once the world leader in industry and technology, how it rapidly adapted itself to the Industrial Revolution and how it is again regaining its past glory as one of the leading States have been presented.

Three Dimensional Modelling and Computer Aided Design have been used in designing the gallery.

Travancore Gallery

Travancore was one of the three princely States of Kerala during the British Era. Powerful chieftains ruled Tranvancore in the 18th Century. The most notable ruler was King Marthanda Varma, who ruled the State between 1729-1758 AD. He succeeded in defeating a Dutch expeditionary force at the battle of *Kolachel*.

The Travancore Gallery was opened by His Highness, Sri Uthiradam Thirunal (the brother of late Sri Chitra Tirunal, the Maharaja of Erstwhile Travancore) in the District Museum at Kanniyakumari on 17.09.2003. Photographs of the former rulers of the State, *Diwans*, maps of Travancore State, photo copies of the paintings of

Raja Ravi Varma, photos of Sir C.P. Ramaswami Iyer, the famous *Diwan*, coins, stamps, first day covers, utensils used during the days of the Travancore kingdom etc., are on display. Modern display techniques like track lighting, dichroic halogen lighting, vinyl printed foam boards and synthetic photo frames have been used.

Computerised Video Surveillance of Galleries

The Government of Tamilnadu have sanctioned a sum of Rs.90 lakhs based on our proposals for Closed Circuit Surveillance Cameras, Intrusion Burglar System and fire protection system which will be mounted in the galleries and be linked to computers along with Digital Video Recorder in a central control room. This would take the watch and ward from the 19th Century to the 21st Century. The soft copy of the DVR's output will be stored in VCDs, which will be used for post analysis in case of theft. The money has been deposited with M/s. ELCOT, a Government of Tamilnadu undertaking, for carrying out installation of these systems.

Science Park

A Science Park sponsored by M/s. Ankidyne, Chennai has been organised behind the Children's Museum. Twenty two open-air science gadgets are displayed as play-models, which teach the laws of science while entertaining the children. It will popularise science among children.

Regional Meeting of Experts under UNESCO auspices at Colombo, Sri Lanka

Yours truly had the rare honour of representing India and the Government Museum, Chennai at the Regional Meeting of Experts in Museology of Asia Pacific Region held from 5th to 9th December 2003 organised by the Post Graduate Insititute of Archaeology (PGIA), University of Kelaniya, supported by UNESCO at Colombo, Sri Lanka. Interaction and exchange of ideas between museum personnel of Sri Lanka and Tamilnadu is expected to gain greater momentum due to this visit. Since Government Museum, Chennai is the nearest large museum and also has satellite museums with valuable artefacts, this exchange will also result in training the personnel of Sri Lanka, if the proposed Regional Institute of Museology under UNESCO auspices at Galle or Polonoruwa takes off.

I am sure that with the hard work put in by the Curators and the museum staff, the museum department will break new ground based on the vision that we have laid out as the road map this year. Visions, of course, keep changing but the core viz., preservation and presentation of knowledge especially ancient knowledge so that visitors are attracted will remain.

Kannan

Chennai – 6000 08 (Dr.R.Kannan, Ph.D., I.A.S.)

15.12.2003

Museum News

Description of the photographs in the next Pages

1. The short National Anthem is played in honour of the President at the start of the function. From left to right - Thiru P.A.Ramiah, I.A.S., Secretary to Government, Tamil Development - Culture and Endowments Department, His Excellency, The Governor, Thiru P.S.Ramamohan Rao, His Excellency, The President of India, Dr.A.P.J.Abdul Kalam, The Honourable Chief Minister, Selvi Dr.J Jayalalithaa, The Honourable Minister for Education, Thiru S.Semmalai, Dr.R.Kannan, I.A.S., Commissioner of Museums.

2. The Honourable Chief Minister releases the publications of the museum - they were received by His Excellency, the Governor.

3. His Excellency, the President of India releases the Centenary Souvenir - which was received by the Honourable Chief Minister.

4. His Excellency, the President of India presses the button to unveil the Commemorative Plaque - the other dignitaries look on.

5. Bronze Gallery - Ground Floor-Hi-tech show case (German type) and Mezzanine Floor - Traditional & K Brand show cases (English type).

6. A view of the 'Exposition on the Progress of Industry and Handicrafts of Tamilnadu'.

7. A view of the Holographic Gallery - first of its kind in India.

8. A view of the Science Park - behind the Children's Museum

9. The Mini Sheet released by the Postal Department on 19-6-2003 in Commemoration of the 151st year of the museum - the first mini sheet issued in India.

10. Bronze Gallery after reorganisation, view of the First Floor.

11. The Tranvancore Gallery declared open by His Highness Sri Uthiradam Thirunal (the Maharaja of Erstwhile Travancore State) in the Government Museum, Kanniyakumari on 17.09.2003. Dr. R. Kannan, I.A.S., Commissioner of Museums, Thiru. K. Lakshminarayanan, Assistant Director of Museum and other dignitaries look on.

12. Inaugural function of the National Seminar on "Present Trends in Museology" held at Government Museum, Chennai on 3rd and 4th December, 2003 in connection with the completion of 151 years of the Museum.

13. Thiru. S. Ramakrishanan, I.A.S., Secretary, Co-operation, Food and Consumer Protection Department, Government of Tamilnadu delivering the valedictory address of the National Seminar on "Present Trends in Museology" held at Government Museum, Chennai on 4th December, 2003 in connection with the completion of its 151 years.

14. Cultural Programme performed by the students of Stella Maris College, Chennai in connection with the National Seminar on "Present Trends in Museology" at the Museum Theatre on 3rd December, 2003.

15. Delicates of the International Workshop on Metal Conservation held during December 2002 at the Government Museum, Chennai.

16. "History of *Adiyamaan*" - book written by Salem Pa. Anbarasu is released by Thiru. K. Lakshminarayanan, Assistant Director of Museums at the Government Museum, Salem.

17. Thiru. C. Gnanasekaran, M.L.A., gives away the certificates to the participants of 10th Lawn Art Training Programme for the Middle School Students. Curators Thiruvalargal. M. Gandhi, P. Jawahar, M. Mohan and others look on.

18. Participants of the Capsule Course on Conservation of Cultural Heritage held from 7th - 12th October, 2002 at the Government Museum, Tiruchirapalli.

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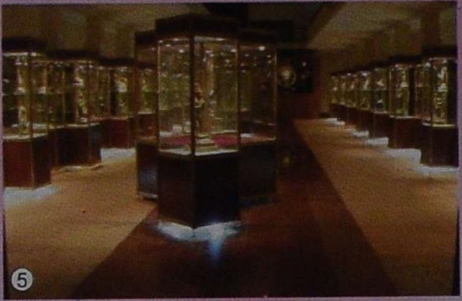
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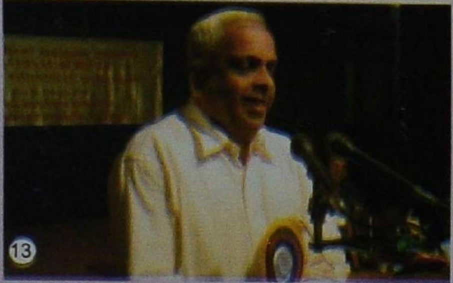
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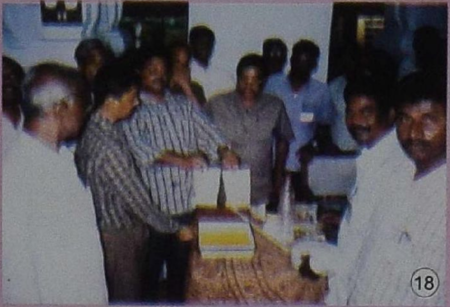
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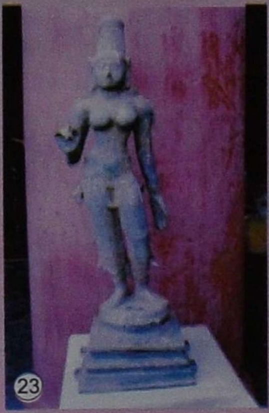
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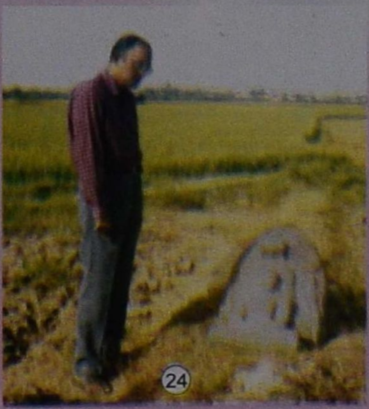
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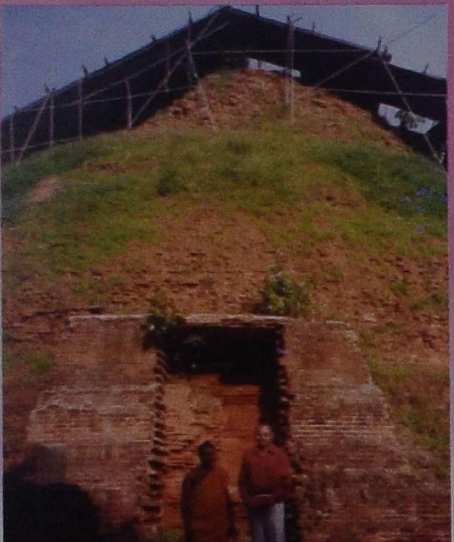
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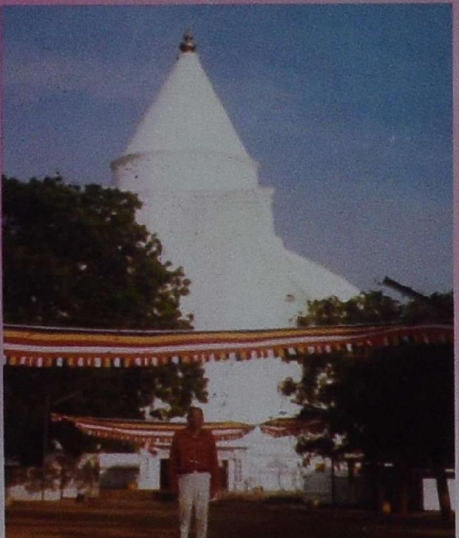
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Description of the photographs in the previous Pages

19. Tmt. Shanthi Gopalakrishnan, Fevicryl teacher giving training on Tile Painting, Stick on Sticker Painting and Acrylic Painting at the Government Museum, Madurai.

20. Tmt. Jainy Sam gives training on Artificial Flower Making and Pot Painting at the Government Museum, Madurai.

21. Thiru. K. Saravanan, Curator, Government Museum, Nagapattinam receives treasure-trove bronzes of Tiruvilanthur from Thiru. R. Raghavan, Tahsildar, Mailaduthurai.

22. Hero stone from Sangagiri, Salem

23. Treasure-trove bronze icon of Parvati from Prathabaramapuram village, Nagapattinam.

24. Dr. R. Kannan, Ph.D., I.A.S., Commissioner of Museums, Chennai inspects the unearthed stone sculpture from a paddy field of Kundoor, Tiruchirappalli on 25.02.2003.

25. Treasure-trove bronze icon of Sridevi from Vadamazhi village, Vedaranyam taluk at Government Museum, Nagapattinam.

26. Treasure-trove stone sculpture of Garuda from Virahanur Dam at Government Museum, Madurai.

27. Treasure-trove stone sculpture of Vishnu from Virahanur Dam at Government Museum, Madurai.

28. Self sacrifice hero stone from Chennimalai town, Erode. (Ref. P.No.102)

29. Treasure-trove black and red ware (about 2nd Century AD) from Narayanathevar Patti, Theni district at Govrenment Museum, Madurai.

30. Travancore half Chakram coin consists of conch, crown and dots surrounding it in the obverse and Sudharsana chakram in the reverse.

31. Dr. R. Kannan Ph.D., I.A.S., Commissioner of Museums, participated as a representative of the Government of India in the Regional Meeting of Experts in Museology of Asia Pacific Region held from 5th to 9th December 2003 organised by the Post Graduate Insititute of Archaeology (PGIA), University of Kelaniya at Colombo, Sri Lanka. supported by UNESCO. Dr. R. Kannan in discussion with the Honourable Minister for Culture, Government of Sri Lanka.

32. Dr. R. Kannan Ph.D., I.A.S., is standing in front of the National Museum. Galle.

33. Dr. R. Kannan, Ph.D., I.A.S., is in front of the National Museum, Colombo during his participation in the Regional Meeting of Experts in Museology in Colombo.

34. Dr. R. Kannan Ph.D., I.A.S., is with a Buddihst Monk in front of the Sandagiri, Dágaba.

35. Dr. R. Kannan, Ph.D., I.A.S., is in front of the Tissamahaáráma, Dágaba.

MUSEUM NEWS

DEPARTMENT OF MUSEUMS - AN INTRODUCTION

Government Museum, Chennai was established in 1851 with 1100 geological Specimens. This museum has now developed as a multidisciplinary museum with galleries like Archaeology, Numismatics, Anthropology, Botany. Zoology, Geology, Chemical Conservation and Children's Museum. It also includes Education, Design and Display sections and Chemical Conservation and Research Laboratory as supporting branches. In order to preserve art, cultural and natural heritage and impart museum education throughout the State of Tamil Nadu, 20 district museums have been established in districts. Collection, registration, preservation, display, research, education and publication are the major objectives of these museums.

Government Museum, Chennai functions from 9.30 a.m.to 5.00 p.m. on all working days, except Fridays and national holidays.

This Museum's Journal includes articles and information about the activities of the museums under the Department of Museums from October 2002 to September 2003.

The district museums are functioning on all days from 9.30 a.m. to 5.00 p.m. except Fridays, second Saturdays and national holidays in the following addresses:

1. Government Museum, Thirugokarnam, Pudukkottai- 622 002. Ph: 04322-222247
2. Government Museum, Navalar Salai, Salem-636 001.
3. Government Museum, Gandhi Museum Campus, Madurai- 625 020. Ph: 0452-2650298
4. Government Museum, Rani Mangammal Hall, Tiruchirappalli- 620 002. Ph: 0431- 2708809
5. Government Museum, Municipal Office Complex, Erode-638 001.
6. Government Museum, Fort, Vellore-632 004
7. Government Museum, Government Hospital Road, Cuddalore-607 001.
8. Government Museum, Bali House, 70, Mysore Road, Udhagamandalam-643 001.
9. Government Museum, Kattur, Coimbatore-641 009.
10. Government Museum, Gandhi Memorial Road, Kanyakumari-622 702.

11. Government Museum, St. Mark's Road, Samathanapuram, Palayamkottai, Tirunelveli-627 002.

12. Government Museum, Gandhi Road, Near Apsara Theatre, Krishanagiri-635 001.

13. Government Museum, Foot of the Hill, Palani-624 601.

14. Government Museum, Weekly Market Road, Sivaganga-630 561.

15. Government Museum, A/M Thiagarajaswami Temple, Tiruvarur-610 002.

16. Government Museum, 35, First Line Beach, Nagapattinam-611 001.

17. Government Museum, 117, Munusamy Avenue, Kanchipuram-636 501.

18. Government Museum, Asanammal Buildings, Head Post Office Road, Ramanathapuram-623 501.

19. Government Museum, Municipal Commercial Complex, Karur-639 001.

20. Government Museum, T.T Road, Virudhunagar-626 001.

MISSION STATEMENT OF THE GOVERNMENT MUSEUM, CHENNAI

Museums are to develop and diffuse knowledge. The cultural and educational value of museums have to be fully utilised in Third World countries.

Chennai Government Museum aims:

In its Archaeology Section to highlight South Indian sculptures and idols. This would reflect the high proficiency in carving and casting technology in South India. The bronzes cast by the famous Lost Wax Process are the jewel in the crown.

The Numismatic Section with its huge collection of coins, philatelic materials and documents aims to understand the culture, history and technology of India and its relationship with the outside world.

The Art Section tries to reflect the changing trends of paintings starting from the period of the Mughals, the adaptation of Western oil on canvas painting technique by Raja Ravi Varma in 19th Century to the present era.

The Anthropology Section helps to understand the origin of human culture in South India and the customs and manners of South Indian tribes and its evolution into the present stylised forms.

The Geology Section tries to present the richness of South Indian rock formations and mineral varieties and informs the

ways they are formed, their scientific exploitation and their effects on ecology.

The Botany Section exhibits the existing flora of South India with a special emphasis on commercial Botany.

The Zoology Section with stuffed birds and animals in well designed dioramas helps in the comparative study of South Indian fauna with those of other countries.

The Children's Museum aims to encourage children to touch and feel exhibits to help them understand their heritage and to develop scientific temper.

The Chemical Conservation and Research Laboratory tries to preserve the objects in the museum in their pristine form.

The Design and Display Section is in charge of galleries and the thematic presentation of the collection. This is to attract and sustain the interest of the viewer.

The Education Section in coordination with all other sections tries to act as a bridge between society especially the learning younger generation and the museum.

The web site is to enable online access and viewing of galleries and artifacts by anyone anywhere in the world who wishes to visit this museum.

SPECIAL FEATURE

On 19-6-2003 at 10 A.M., the President of India. His Excellency, Dr. A.P.J. Abdul Kalam was the chief guest for the celebrations to mark the completion of 151 years. The Governor of Tamilnadu, His Excellency, Thiru P.S. Ramamohana Rao, the Honourable Chief Minister of Tamilnadu, Selvi Dr. J Jayalalithaa and the Honourable Minister for Education, Thiru S. Semmalai participated. The Commissioner of Museums Dr.R.Kannan, Ph.D., I.A.S. welcomed the distinguished gathering which included the entire Council of Ministers of Tamilnadu, the Development Commissioner and Finance Secretary, Thiru N. Narayanan I.A.S., senior officers of the State and Central Governments, learned scholars, past and present staff of the department of museums and members of the public. He also presented a report on the activities of the museum with special reference to the celebrations to mark the completion of 151 years. The Honourable Chief Minister released the 15 publications and 5 Video Compact Disks (VCDs) of the museum and delivered her address. His Excellency, the Governor of Tamilnadu received the first copies of the publications and VCDs and gave his

address. His Excellency, the President of India, inaugurated the new and reorganised galleries, released the Souvenir brought out to celebrate the completion of 151 years of the Government Museum, Chennai, unveiled the Commemorative Brass Plaque and delivered the Commemoration Address. The Secretary to the Government of Tamilnadu, Tamil Development, Culture, Hindu Religious and Charitable Endowments, Thiru P.A Ramiah, I.A.S proposed the vote of thanks. Therefore, the celebrations had the presence of a galaxy of distinguished persons, which echoed the event of half a century earlier when the first Prime Minister of India, Pandit Jawaharlal Nehru participated in the Centenary Celebrations held on 27th November, 1951 AD. It has made this event a case of history repeating itself after more than 50 years.

The Pudukottai District Administration has awarded the Republic Day Award-2003, to Dr. J. Raja Mohamad, Curator, Government Museum, Pudukkottai for helping the district administration in the implementation of health programme's in the district.

A Capsule Course on Conservation of Cultural Heritage was conducted from 11.11.2002 to 16.11.2002 at Government Museum, Madurai for the district museum Curators, Archaeological Officers, Executive Officers of the Department of Hindu Religious and Charitable Endownments, Engineers of the Southern Railway and Police Officers. Dr. R. Kannan, Ph.D., I.A.S., Commissioner of Museums inaugurated. The valedictory function of the Capsule Course was held on 16.11.2002. Thiru. Nanchil Kumaran, I.P.S., Additional Director General of Police (Economic Offenses Wing) gave the valedictory address and distributed certificates to the participants.

The inauguration of the Capsule Course on ' Conservation of Cultural Heritage' was held on 7.10.2002 at Government Museum, Tiruchirappalli. The Commissioner of Museums, Dr.R. Kannan, Ph.D.,I.A.S. inaugurated the course and the function was presided over by Thiru K. Paneendhra Reddy, IAS., Director of South Zone Cultural Centre, Thanjavur.

A "Training Programme of Museology" was organised from 16.12.2002 to 23.12.2002 and a "Heritage Tour" to Vijayamangalam, one of the ancient sites of the Erode district, on 30.12.2002 for final year B.A.(History) students of the Chikkiah Naicker College, Erode – under the scheme of 'Importing of Institutional Training' and issued with participation certificates.

The valedictory function of the 8th and 9th batches of the Lawn Art training programme for school students were held at Government Museum, Vellore respectively on 6.10.2002 and 29-12-2003 in collaboration with 'North Arcot Artists' Association and Sri Putrru Maharishi Social and Medical Service Centre, Vellore. Certificates were issued to the participants of 8th

batch by Prof. P.A.David, Principal, Voorhees College and by Thiru.G.Gnanasekaran, M.L.A., Vellore for 9th batch. The 10th Lawn Art Training programme was inaugurated by Thiru.K.Lakshminarayanan, Assistant Director of Museums. Photographic Exhibition of Sanchi Stupa at Government Museum, Vellore was inaugurated by Thiru. N.Harinarayana, Former Director of Museums.

A month-long Free Summer Camp was conducted jointly by the Government Museum and the Gandhi Memorial Museum, Madurai. Free training was offered in 20 different types of Arts like music, dance, painting, martial arts, photography etc. About 1000 students availed this free training. The valedictory function was held at the museum campus on 10-5-2003. Dr. B. Chandramohan, I.A.S., Collector of Madurai district graced the occasion.

Government Museum, Madurai in collaboration with the Madurai Art Teachers' Group conducted a Painting Exhibition on "The Brush People" was conducted from 23-5-2003 to 28-5-2003. Kalaichemmal Thiru. Perumal, an eminent artist from Madurai inaugurated the exhibition.

The Opening Ceremony of the "Travancore Gallery" was held at the Government Museum, Kanniyakumari on 17.9.2003. His Highness Sri Uthiradam Thirunal Marthanda Varma, the Maharaja of Travancore opened the gallery. Dr. R.Kannan, Ph.D., I.A.S Commissioner of Museums and Thiru.Rajesh Lahani, I.A.S., Collector, Kanniyakumari district graced the occasion.

The 32 feet long whale skeleton, buried in the Nagapattinam coastal region was excavated and brought to the Nagapattinam Museum and preservatory treatment was given to the skeletal parts under the supervision of Thiru. P. Jawahar, Curator Zoology Section, Government Museum, Chennai on 5.9.2003 and added to the collection.

IMPORTANT ADDITIONS

As Treasure-trove Finds

In Chennai

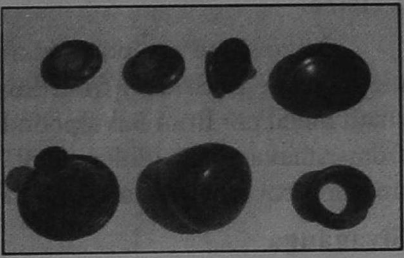
2 big size bangles (Wt. 42.34 grams), a small size bangle (Wt. 31.01 grams), a simple bangle (Wt. 22.98 grams), 38 Clips (Wt. 8.11 grams), 2 anklets (Wt. 38.25 grams) of impure silver and a small mud pot from Thalappatti village, Karur taluk, Karur district; 3 gold ear ornaments (Wt. 9.80 grams) and an ear ornament hook (Wt. 0.400 grams) from Pitchaithalaivanpatti village, Sankaram Koil taluk, Tirunelveli district; 3 gold broken *vankies* (Wt.19.760 grams), a front portion of a gold crown (Wt.12.850 grams), 2 golden lizards (Wt. 5.730 grams), 2 bangles made of gold wire (Wt. 30.750 grams), a gold ring (Wt. 8.510 grams), a gold coiled ring (Wt. 6.370 grams), a gold ring (Wt.11.250 grams), 6 broken piece of gold crown (Wt. 2.340 grams) 10 broken gold *tali* (Wt. 5.720 grams), a gold solid piece (Wt. 13.500 grams) and 4 broken copper metal pieces from North Arianayakipuram, Ambasamudrum taluk, Tirunelveli district; gold objects of (sacred thread) *poonul* (Wt. 8.91 grams), a *ottiyanam* (Wt. 9.03 grams), an embossed *chank* (Wt. 2.31 grams), an embossed *chank* flower (Wt. 0.77 grams), a *thiruvatchi* (Wt.1.06 grams), an ear ornament (Wt. 0.95 grams), an embossed *chank* (Wt. 4.38 grams), an embossed discuss (Wt. 4.00 grams), a discuss (Wt. 0.78 grams), an ear ornament (Wt. 0.35 grams), a bangle (Wt. 1.28 grams), a thin gold sheet (2.06 grams), and a container made of gold from Ponnankanni village, Srivilliputhur taluk, Virudhunagar district; 2 bangles (10.50 grams), 6 *Araignan kayiru* (27.35 grams), 31 broken ear ornaments (30.01 grams), a *karai* (8.30 grams), a ring (3.81 grams), 3 rings (10.68 grams), a small ring (1.54 grams), 3 bits of metal thread (25.30 grams), 5 broken metal spherical objects (16.65 grams), 2 broken *kundus* (2.29 grams),a Talisman (2.58 grams), 3 *thirugani* cover (2.63 grams), a small solid metal (1.01. grams), 14 broken pieces (5.47 grams), a *thambi thozhan* (6.05 grams), a big size anklet (56.96 grams), 2 twisted anklet (48.56 grams), 2 damaged anklet (31.16 grams), 4 broken rope pieces (128.62 grams) and a broken metal container made of brass from Melvanappanur village, Kallakurichi taluk, Vllupuram district were received by the Curator, Zoology Section and added to the collection of the Anthropology Section.

71 South Indian gold panams from Koneripatti village, Rasipuram taluk, Namakkal district, 73 Indo British gold coins from Chegalpattu taluk, Kanchipuram district, 565 South Indian panams Puttur Village, Kulithalai taluk, Karur district, 621 Silver Indo British one rupee coins from Kosur village, Krishnarayapuram taluk, Karur district, 9 Roman gold coins from

Naltampatti village, Srivilliputtur taluk, Virudhunagar district, 36 gold coins from the Osur town, Darmapuri district, 40 South Indian panams from Kittanur village, Krishnagiri taluk, Darmapuri district, 8 one rupee and 1 half rupee silver coins from Chaduppari village, Polur taluk, Tirvannamalai district., 60 South Indian panams from Srivillipputtur taluk, Virudhunagar district were received and added to the collection of the Numismatic Section.

In Districts

Madurai



A bronze icon of Crawling Krishna (Ht. 11.5 cms) and a spoutted jar (Ht.16 cms) made of bronze dated about 17th Century from Velacherry, Madurai South taluk; 17 numbers of black and red ware (1st to 2nd Century AD) from Narayanathevanpatti village, Uttamapalalyam taluk, Theni district; stone sculptures of Vishnu (Ht.90cms),Garuda (Ht.75 cms) about 10th Century AD, from Virahanur Dam, Madurai South taluk; 3 burial urns from Gudalur, Theni district; 2 burial urns and black and red ware from Tirumangalam, Madurai district; about 16th Century AD bronze icon of a Devi from Uthappanayakanur, Usilampatti taluk of Madurai district were received as treasure-trove objects and added to the collection.

Tiruchirappalli

A bronze icon of Kali Amman (Ht.49cms), Amman (Ht.18cms), Seetha Amman (Ht.12cms), a standing Vishnu (Ht.25cms), a Bhudevi (Ht.17cms), a Sridevi (Ht.17cms), a Rama (Ht.18cms), a Venugopala (Ht.18cms), a Bhuvaraga (Ht.9cms), a Kali Amman (Ht. 38cms), a lamp (Ht. 10cms), a bell with handle (Ht.25cms), an upper part of an Ardhanarreeswarar bronze (Ht. 12cms); a mutilated Amman bronze (Ht. 11cms); an unfinished bronze of Lakshmana (Ht.18cms); a disfigured and unfinished bronze of Rama (Ht. 23cms); a highly disfigured and unfinished bronze of Kali (Ht. 15cms), a bronze of Amman (Ht. 27cms); an old and highly damaged Tanjore painting of Gajalakshmi (Ht. 27cms) and Tanjore paintings of butter pot Krishna (Ht. 29 cms), court hall Krishna (Ht. 37 cms) were got from the Judicial Magistrate Court No. 3, Tiruchirapalli and a bronze icon of Nataraja (Ht. 52cms) made of white metal from Judicial Magistrate Court No.5, Tiruchirapalli were received as confiscated items and added to the collection.

Salem

A miniature bronze Veerabadhra, seven pieces of a pot, a centre part, 5 bottom small size parts and a broken terracotta figure were received from the Tahsildar, Salem taluk and added to the collection.

Erode

374 years old broken stone inscription (in Tamil) was acquired from Koothampoondi near Appakkoodal, Bhavani taluk and added to the reserve collection.

Vellore

Green stone sculpture of a warrior from Vallimalai, Katpadi taluk; a metal image of Sridevi from Minnur, Vaniyambadi taluk; two pieces of a small metal pot from Savalpoondi, Tiruvannamalai taluk and a copper plate from Athavambadi, Polur taluk, Tiruvannamalai district were received as treasure-trove objects and added to the collection.

Sivaganga

Brass metal objects of a Lakshmi and a Saraswathy were received from the Tahsildar, Karaikudi taluk, Sivaganga district and added to the collection.

Kanchipuram

A bronze vessel (Ht. 30 cms) unearthed from a sand quarry of Pandore village in Thirukalukundram taluk, Chengalpattu district was received through the Tahsildar on 26.2.2003 and added to the collection.

Coimbatore

A small bronze of Muruga (Ht.11 cms) belonging to about 18th Century A.D. Valli (Ht.9 cms), Deivanai (Ht.9 cms) and *Thiruvachi* (Ht.11 cms) from Judicial Magistrate, Udumalpet; 20 stone sculptures belonging to about 18th - 19th Centuries A.D. form Coimbatore South taluk office were received as treasure-trove objects and added to the collection.

Kanniyakumari

Wood carving of a Devi (Ht.60 cms) from Ethamozhi village, Agasteeswaram taluk; 5 brass Anklets (Wt. 175 grams) from Thovalai taluk office; a hero stone dated to about 17th Century AD (Ht.120 cms) from Punnarkulam village, Agasteeswaram taluk; a bridge inscription dated to 19th Century AD (Ht. 53.5cms) near Suchindram bridge, Agasteeswaram taluk and a stone sculpture of *bootha ganam* from Guganatheswara temple, Kanniyakumari were received and added to the collection.

Cuddalore

A bronze icon of Subramaniya (Ht. 47.5cms), *peedam* (Ht. 10cms), *thiruvachi* (Ht. 69cms) from Parangipettai, Chidhambaram taluk; stone sculptures of Mahishashuramardini (Ht. 90cms) and a Subramniaya, 31 broken pieces of burnt clay of well from Varahamur village through the Tahsildar of Dindivanam,Villupuram district; a burial urn (Ht. 105cms), two broken small burial potteries with human bones from Kovilum village through the Tahsildar of Ditakudi taluk; 17th Century bronze icons of Vinayaka (Ht. 9.5cms), Vinayaka (Ht. 6.8cms), dancing Balakrishna (Ht. 10.2cms), dancing Balakrishna (Ht. 10cms), Appar (Ht. 7 cms), Muruga (Ht. 6cms), Amman (Ht. 2.8cms) from Theerthanagiri village, Cuddalore; broken clay pottery pieces of 2nd Century BC from Kapiyampuliyur in Villupuram taluk; 19th Century Devi stone sculpture (Ht. 42cms) and a stone slab (Ht. 21cms) with Tamil inscription; a 19th Century wooden sculpture (Ht. 37 cms) from Cuddalore were received as treasure-trove objects and added to the collection.

Palani

A Hanuman sculpture made of cement (Ht. 40 cms) from Ayakudi, Palani taluk was received and added to the collection.

Tiruvarur

A Nataraja, a Kali and 2 metal objects from Oovarur village, Thiruthuraipoondi taluk; 12th Century A.D. bronzes of Nataraja, 2 Uma Shahita, 3 Devi, 2 Krishnan, 2 Ganesa, a Somaskanda, a Sandikeswara and 10 metal objects from Theevambalpattinam village, Thiruthuraipoondi taluk; 42 miniature bronzes, a stone Krishna and 20 metal objects from Ammaloor village through Tahsildar, Thiruthuraipoondi taluk; bronze icon of a Devi (Ht. 57cms) from Thappalampuliyur village,Thiruvarur; Devi (Ht. 45cms) and 5 metal objects from Manjanavadi village, Needamangalam taluk were received as treasure-trove objects and added to the collection.

Nagapattinam

Bronze icons of Sivagami (Ht. 65 cms) from Karaiyur village; Nataraja (Ht. 21 cms), Sivagami (Ht.17 cms) and 4 tripods from Thiruchengattankudi village; a bronze Parvati (Ht. 81cms) from Prathabaramapuram village; bronze icons of Rajagopala (Ht. 98 cms), Vishnu (Ht. 80 cms), Rukmini (Ht. 71 cms), Satyabhma (Ht. 70 cms), Balakrishna (Ht. 55 cms), Garuda (Ht. 56 cms) and four metalware objects from Thiruvilanthur village; broken Umamaheswara bronze (Ht. 28 cms) from Muvalur village; crawling Krishna

(Ht. 8 cms) from Konnari Rajapuram, Mailaduthurai taluk; Sridevi (Ht. 70cms) from Vadamazhi village, Vedaranyam taluk; crawling Krishna (Ht. 5 cms) from Nalladai village; Mariamman from Mathur village; 14 copper based metalware objects from Pillaiperumalnallur village; stone sculptures of Ganesa (Ht. 94cms), Dakshinamurthi (Ht. 109 cms), Durga (Ht. 98 cms) and Lingothbhava (Ht. 107 cms) from Kodai Villagam village, Tharangambadi taluk were received as treasure-trove objects and added to the collection.

Ramanathapuram

A stone sculpture of Muruga from Kovil Mariyur, Kadaladi taluk, Ramanathapuram district was received as treasure-trove object and added to the collection.

Virudhunagar

Top portion of a Sivalinga (Stone) and a megalithic burial urn from the Tahsildar Sivakasi; Vishnu (Bronze) from the Tahsildar Aruppukkottai (Ht. 50 cms) were received and added to the collection.

Through Field Collections and Gifts

In Chennai

5 Mandrepora cervicornis (Tree coral), 3 Turbinaria crater (bowl – like coral), a Faria speciosa (coral), a Hydrophora execa (coral), a Hydrophora microconus (coral), a Echinogorgia (Sea fan), 4 Lepiogorgia minacea (Sea fan), a Panulirues dasypus (lobster), 3 Echinaster purpureus, 4 Oreaster linkii young (star fish), 3 Oreaster linkii (star fish), 2 Stompneustes varidenis (Sea urchin), 2 Stomopneustes varideris (Sea-urchin) and a tree coral from Kanyakumari; a fruit bat from the Chennai museum campus were collected and preserved by the staff of the Zoology Section and maintained as dry preserved specimens.

Seeds of paddy, ragi, kambu, and black gram from Villupuram and 217 species of agricultural seeds from various districts of Tamilnadu were obtained through the Agriculture Department and added to the collection of the Botany Section.

Three models of hand axe, 15 blocks of textile designs and textile design were prepared out of plaster of Paris and added to the collection of the Anthropology Section.

30 mini stamps, 25 first day covers and 25 information sheets were received from the Chief Post Master, Head Post Office, Anna Salai, Chennai - 600 002 and added to the collection of the Numismatic Section.

10 wild life posters on endangered molluscan shells and fishes from the Regional Wild Life Office, Chennai and a poster on 'Marine Fauna' from the 'Marine Products Export Development Authority' (MPEDA), Chennai were received as gift and added to the collection of the Design and Display Section.

In Districts

Pudukkottai

Salem

Terracotta figures of Ayyanar, Buddha, Swathendra Devi and a horse from Thiru. S. Senthil, Salem; water colour painting (size 7.8' x 4') from Thiru. A.K.P. Kathirvelu; 23 first day covers, folders and stamps from the Senior Post Master, Coimbatore; one dollar paper currency of USA from Thiru. Natarajan, Taxidermist, Grade - II, Government Museum, Chennai; 3 crucibles from Thiru. National Kannan, Salem; a rattle snake and a mangoose from Thiru. T. Ramesh, Salem as gift and 5 broken pieces of a pottery collected by the Curator as field collection from Teppakulakkadu, Rasipuram taluk were added to the collection.

Madurai

19 first day covers and 18 folders were received from the Senior Post Master, Madurai and added to the collection.

Tiruchirappalli

A set of 40 First-day covers with folders and mint stamps from the Postal Department, Tiruchirappalli; an American doller issued in 1979 from Selvi A. Fathima Deepa of Kuzhumani; 2 old five rupees notes, 2 ten rupees notes of Sri Lanka, 2 quarter dhinar notes, 2 half dhinar notes of Kuwait, a twenty paise coin issued in 1971, a ten paise coin issued in 1969, a hundred pills coin of Bahrain, a two rupees coin of Sri Lanka and a ten cent coin of Singapore from Thiru. R. Gopinath of Madanagopalapuram, Perambalur district were received as gift and added to the the collection.

A bronze icon of Alingana Chandrasekararmurthi, abandoned in the Tiruchirappalli Railway Junction was inspected by the Curator and was brought to the museum by the order of the district Collector, pending enquiries.

Erode

A chameleon from Thiru Sakthi Sendhil Kumar, Chithode, a set of pre-paid telephone cards, coins and stamps of Singapore and Malaysia from Thiru. Priya K. Alagesan, Erode; a weighting stone of granite bearing the Tamil letter from Jeenapuram, Perundurai taluk through the efforts of Thiru A. Angamuthu, Gallery Guard of the museum; a painting of natural scenery by Thiru. Arul, Artist, Erode by the efforts of Thiru. Suryanarayanan, Erode; a pair of vessels of soapstone from Thiru. Kannuchamy, Gopichettipalayam; a xerox copy of the copper plate grant of Thingalur Nadar Community from Thiru. Subramani, Thingalur; an ancient blue print map of Erode dated 1954 from Prof. K.A. Thirugnanasambandam, Director, Kongu Numismatic Research Insititute, Erode were received as gift and added to the collection of the museum.

Through field exploration a chameleon, a golden beetle with a set of its eggs and a kooli fish were collected and wet preserved and added to the reserve collection of the museum; terracotta votive offerings of a pair of bull from Kodumanal, an image of a child in sitting posture from Thingalur, Perundurai taluk, an inscribed cannon stone ball bearing Tamil numerals along with a neolithic tool and several fragments of megalithic minor antiquities (comprising conch shell bangles, associated black and red burial potteries) from Aandi Thottam, Sathiyamangalam taluk were collected and added to the collection.

Coimbatore

Herbaria of 5 medicinal plants through field exploration; 15 stamps, 10 First day covers and 7 brochures from the Chief Post Master, Coimbatore were received as gift and added to the collection.

Kanniyakumari

A small scorpion, 2 sea-fans, 2 sea cucumber from Kanyakumari seashore area, 2 Travancore coins, four cash, eight cash, stone sculptures of Surya, Pidari, Chandran and sulam (Ht. 3') through field exploration; a brass lamp and a book shelf from Tavathiru Balabrajapathy Adigal, Swamithopu, Kanyakumari; 5 Travancore revenue stamps from Thiru. Selvam, Nagarcoil; twelve coloured and laminated photographs of forts and palaces related to Travancore kingdom (Ht.32.5 cm, Br.30 cm) from State Bank of Travancore, Trivandrum, Kanniyakumari and Tuticorin; 50 laminated colour photographs of sovereigns of Travancore and various important erstwhile events (Ht.35cm, Br.27 cm), 10 Ravi Varma's paintings (Litho prints Ht.35 cm, Br.27 cm) from Thiru. Rajan, Maharaja Studio, Trivandrum; 32 Travancore stamps from Thiru. Subramania Chettiar,

Trivandrum, 2 first day covers (Swathi Thirunal, Ravi Varma) from Thiru.Girubai Rajan, Nazereth, 3 Travancore stamp papers from Dr.Sankara Narayanan, Ambasamudram, 3 Travancore post cards from Thiru.Jerold Jacob, Nagercoil, 13 black and white rare photographs of Sir. C.P.Ramasamy Aiyar (12 x 16½ size) from Dr.Nandita Krishna, C.P.R. Foundation, Chennai were received as gift and added to the collection.

Photographs, objects and models of pearl culture, sterilite copper industry, salt industry, fibre products, coir industry were collected and handed over to Chennai Museum in connection with setting up of the Exposition on the Progress of Industrial and Handicrafts of Tamil Nadu.

Sivaganga

19 First day covers, 18 brochures from Philatelic Bureau, Madurai; a conch from Thiru. S.K. Balaji Biswal, Sivaganga, 2 foreign currencies from Thiru. M.Chithra Prabu, Kalayarkoil; modern palmleaves from Mr. Velu Lakshmana, palmleaves expert, Sivaganga; medals from Ms.E. Priyanka, Sivaganga; modern period Vinayaka statue made of camel's bone from Mr. B. Soma Ganesh, Sivaganga; about 100 years old stone sculptures of standing Bathra Kali and seated Kamatchi from the Tahsildar, Periakottai, Sivaganga; about 80 years old sword used by the Burmese army from Thiru. G. Radhkrishnan, Sambakulam, Madurai; a large size butterfly collected at Coonoor from Mr. Hari Ramachandran, Sivaganga were received as gift and added to the collection.

Virudhunagar

A brass nut cutter from Thiru. N. Chandra Mohan, Virudhunagar; 3 Indian cois from Mrs. N. Kamaladevi, Virudhunagar were received as gift and added to the collection.

Palani

19 first-day covers and 18 brochures from Indian Postal Department; 2 books from Thiru.Palani Raja; a Krishna (Ht.9 cm) made of copper based metal from Thiru. Sugumar Bose, Palani; a stylus from Thiru. R.M. Veerapan, Palani were received as gift and added to the collection.

Tiruvarur

A ten rupees paper currency of Sri Lanka and an one Riyal paper currency of Saudi Arabia from Thiruvalargal N.Magesh and T. Karthikeyan, Tiruvarur; 2 sea horses from Thiru. K. Ramachandran, Nagapattinam were received as gift and added to the collection.

Nagapattinam

21 ancient Indian coins, 10 coins from 5 foreign countries and a brass seal dated 1831 A.D. were received as gift from Thiru.S.Kulothungan, Tharangambadi.

Kanchipuram

An East India Company coin issued in 1808, and a quarter anna -1918 and a 1/12 Anna-1935 Indo British coins, a 4.5 cm long iron rod from Thimmarajampettai, one anna coin-1964, a two paise coin-1968 and a Indian coin released by George VI King and Emperor in 1944 were added to the collection through field exploration of the Curator.

A quarter rupee and a 10 cent coin of Singapore from Thiru.R.Gopal; a 10 cents coin of Ceylon, a two paise coin of India and ½ anna coin issued in 1943 from Thirumathi. Geethalakshmi of Ekanampettai; 3 Indian postage stamps in the denominations of two annas, one naya paisa, and 15 naya paise from P. Ravi of Manampaty; 2 commemorative stamps of Saint Arunagirinathar and Max Mueller from N. Rajendran of Tolgate were received as gift and added to the collection.

Thirunelveli

Bronzes of Thirumangai Alwar, Manikkavasaka, Rama, Nataraja, Srinivasa, Sridevi, Balakrishna, Somaskanda, Thiriparanthagamurti and Thirupurasundari were shifted from Kanyakumari Museum to Thirunelveli Museum for security reasons. Archaeological artefacts of Korkai Site Museum were received by Government Museum, Thirunelveli.

Vellore

42 First day covers from the Postal Department, Vellore; 2 hero-stones from Venmani, Polur through Thiru A.S.Nagarajan of Polur were collected and added to the collection.

Karur

32 sets of First day covers with additional mint stamps and folders were received from the Senior Post Master, Head Post Office, Tiruchirapalli and added to the collection. A few moths and butterflies were collected and displayed in the respective showcases.

VIP VISITS

In Chennai

1. Mr. Renond Muselier, Secretary, External Affairs, Ebiauyers, France paid a visit on 8.02.2003.

2. Mr. Nihal Rodrigo, Secretary, Ministry of Foreign Affairs, Sri Lanka paid a visit on 25.07.2003.

3. Mr. Harish C. Sood, Inspector General, Southern Sector, Hyderabad paid a visit on 27.07.2003.

4. Mr. Dipankar Subarna, Indian Institute of Technology, Bombay paid a visit on 6.08.2003.

5. Dr. Bizzy Sankar Shastri, Chairman - Commissioner for scheduled caste and schedule tribes, New Delhi paid a visit on 13.08.2003.

6. Mr. G.Palanivel, Deputy Minister for Rural Development, Malaysia paid a visit on 18.08.2003.

7. Mr. Lakshman Kadirgama, Former Minister of Foreign Affairs, Sri Lanka paid a visit on 14.09.2003.

8. Arundhati, Member Union Public Service Commission, New Delhi paid a visit on 21.09.2003.

In Districts

Mr.P.Mohan, Deputy Superintendent of Police, Vigilance and Anticorruption, Ramanathapuram paid a visit to Government Museum, Sivaganga on 25.11.2002.

Thiru. K.Nandabalan, I.P.S., Commissioner of Police, Thirunelveli paid a visit to the Government Museum, Tirunelvelli on 06.12.2002.

Mr.P.Varadharajan, I.F.S., District Forest Officer, Sivaganga paid a visit to Government Museum, Sivaganga on 22.12.2002.

Mrs. Tury Ashfierd, a renowned Artist of England paid a visit with her husband to the Government Museum,Tiruchirapalli on 4.3.2003.

Mr. P. Ilango, Judicial Magistrate, Ilayankudi, Sivaganga district paid a visit to the Government Museum, Sivaganga.

Mr. V.Chandran, M.L.A., Sivaganga paid a visit to Government Museum, Sivaganga.

Thiru. N. Muruganandham, I.A.S., District Collector of Coimbatore inspected the Perur Block Development Office building for Government Museum and also paid a visit to the Government Museum, Coimbatore on 31.5.2003.

Dr. D. Karthikeyan, I.A.S., Corporation Commissioner, Coimbatore paid a visit to the Government Museum, Coimbatore on 23.6.2003.

Dr. R. Kannan, Ph.D., I.A.S., Commissioner of Museums paid a visit to the Block Development Office, Perur and inspected the building for Coimbatore Government Museum on 22.8.2003.

Thiru M. Veerashanmugamani, I.A.S., District Collector, Nagapattinam paid a visit to the Government Museum, Nagapattinam on 31.08.2003

Dr. R. Kannan, Ph.D., I.A.S., Commissioner of Museums and Mr. Sunil Paliwal, I.A.S., District Collector, Thirunelveli paid a visit to the Government Museum, Thirunelveli on 28.7.2003.

Thirumathi. Thilagavathi I.P.S., Additional Inspector General of Police, Chennai paid a visit to the Government Museum, Tiruvarur on 8.9.2003.

RESEARCH FACILITIES AND LOAN OF OBJECTS

Research facilities were rendered to the following persons for their research:

In Chennai

Mr. Sundararaj, Assistant Director, Weavers' Service Centre, Chennai (Dies and Textiles), Mr. S. Subramanian, Ph.D., Student Madras Christian College (Conservation of Terracotta Objects), Mr. Rajendran, Director, Weavers' Service Centre (Indian Textiles), Miss. Gayathri, Meenakshi College, Chennai (Conservation of Archaeological Materials), Ms. Meenakshi, M. Phill. student (Museums in Tamil Nadu) - Chemical Conservation and Research Laboratory.

Scientist in-charge of Bhopal Museum Thiru. C. Rajasundaram was rendered facilities in knowing about the collection of the Government Museum, Chennai; four students of Madras Christian College regarding the economic products of India. Research facilities were afforded to Dr. Knox from British Museum, London, regarding the Paleolithic implements of Shanthi Pappu. Similarly facility in taking photos of the Tanjore armouries was rendered to Dr. Robert Knox.

Loan objects like dinosaur charts and rocks and minerals charts from Design and Display Section; botanical specimens from Botany Section; zoological specimens from Zoology Section; Geological specimens from Geology Section; working models and photographs pertaining to human and animal physiology, science and technology from

Children's Museum; photo prints of Raja Ravi Varma paintings from Art Section; Photographs pertaining to conservation of museum objects from Chemical Conservation and Research Laboratory were given to the Marthoma Matriculation Higher Secondary School, Chennai for conducting Science Exhibition on 20.8.2003. Twenty one botanical specimens from Botany Section were sent on loan basis to the Velammal Matriculation School, Chennai for the Science Exhibition. Loan specimans were given from Zoology, Botany, Chemical Conservation sections and Children's Museum to Srividhya Higher Secondary School for a Special Exhibition.

In Districts

Pudukkottai

Research facilities were rendered to two students from University of Paris for their research work on the "Irrigation System of Ancient Pudukkottai".

Salem

Research facilities were rendered to Thiru. M. Dawood Ali, Epigraphic Department, Tamil University, Tanjore on Hero stones in Salem and Dharmpauri districts.

Loan materials on archaeology, botany, zoology and anthropology were given on loan basis to Anderson Matriculation Higher Secondary School, Salem for the "Science Exhibition" on 5-4-2003.

Madurai

Research facilities were offered by providing books, information and photographs to Selvi Vimala for her M. Phil research on Inscriptions and Thiru. K.P.A. Nalla Mohamad for his Ph.D. research on Temples, Smt. Pradeepa Somji and Mr. Seshadri, Museum of Mankind, Bhopal in preparing a documentary of this museum and folk art of Madurai, Mr. C. Rajasundaram, Scientist-in-charge, National Museum of Natural History, Bhopal regarding the collection of natural history objects in this museum, Mr. V.S. Marudhumohan, Chennai regarding a copper plate grant, Dr. Nobru Karashima, Japan regarding the celadonware collection in this museum, Thiru. Venkatesan, M.Phil. scholar, M.K. University and Dr. Paramarthalingam, Madurai Kamaraj University regarding inscriptions.

Tiruchirapalli

Research facilities were offered to Thiru.Meer Methi Hussain of Ukkadai Ariyamangalam (Historical Details of Tiruchirapalli), Catherine,

Jeeva, R. Muthulakshmi, N. Parameswari, Manjula, Pricklia, and Gracy students of Holy Cross College (reference materials); Thiru R. Vasudevan of Bishop Heber College (Pachamalai Tribes and Their Life); A. Jenitha and M. Fathima of Aiman College for Girls (Old Photo negatives); S. Vanaja, an M. Phil student of St. Joseph's College (Iconographical Study of Sculptures and Bronzes) and Thiru. P.K. Srinivasan (Tiruvasagam Palm-leaves).

Vellore

Research facilities were offered to Selvi. Ramu, for her M. Phil research on "Shataranyam", Selvi. Shoba, Department of Tamil, Chellammal Women's College, Chennai for her M. Phil research on "Tiruvallam Temple" and Selvi. M. Roselin Nabetha Rani, Kamatchiammanpet for her M.Phil study of "Vellore in Freedom Struggle".

Erode

Research facilities were rendered toThiru K. Lakshminarayanamurthi, Pallapalayam (Iconography of Deities); Thiru. M. Gandhi, Curator, Government Museum, Vellore (Photographic documentation of three-tier hero stone); Thiru. R.K.S. Dhandapani, Ex-M.L.A. of Kangeyam assembly constituency (Historical Antiquities of Ingur); Prof. Jaysankar, Sri Vasavi College, Chithode (History Museums); Thiru. Sivakumar, Chennimalai (Acts & Rules pertaining to the acquisition of antiquities); Thiru. Gandhi, Chennai (Possible Pallava Evidences from the Erode District); Thiru. Nellai Nedumaran, Chennai (Kongu Nadar Community); Thiru. C.R. Ravidran et al., Sakthi Sugars, Appakudal (Koothanapoondi Tamil Inscribed Stone); Thiru. Chenniappan, Arachaloor (History of Erode District); Thiru. A. Subramanian, Astrologer, Erode (Indigenous Deities); Dr. Armstrong, President, International Hoplology Society, Arizona, USA (Scope of Hoplological Studies in Tamilnadu); Thiru. Thirumurthy, Secretary, Barah Mahal Coin Society, Salem (Palm-leaf Manuscripts with Medical Texts); Thiru. Durai Thiyagarajan, Salem (Contribution of Pulavar Kuzhandhai - in highlighting the history of Dheeran Chinnamalai); Thiru. Rajiv Mukharjee, Folklore Scholar (Terracotta images from Thingalur and Kodumanal; Tvl. Maadhu and Annadurai (Hindu Iconography and Temple Architecture).

3 photo negatives of the gold coins of the Ganga dynasty from Thalavady were loaned for use and return to Prof. K.A. Thirugnanasambandam, Driector of the Kongu Numismatic Research Centre.

Palani

Research facilities were rendered to Mrs.Rajathi, Elementary School Teacher (Kuranganathar Temple, Musiri); Selvi Mathivathanam, B.Ed.Student, Lady Wellington College, Chennai (B.Ed., Record Work); Selvi. Meenatchi, M.A. Student, Arulmigu Palani Andavar Arts College, Palani (M.A.Project Work); Dr. Layne Little, University of California, U.S.A., (History of Palani), Mr. P. Sam Sathiaraj, Curator, Government Museum, Madurai, (The Iconography of the Saivite Bronzes in the Collection of the Museum); Mr. S. Krishnamoorthy, Siddha Doctor, Dharapuram (Alangiyam Temple Inscriptions) and Mr. Aristotile, Madurai Kamaraj University student, (Dindigul District Inscriptions).

Coimbatore

Research facilities were rendered to Thiru K.Sakthivel, student of Bharathiar University (Preservation of Palm-leaf Manuscripts); Thiru. Sivakumar, student of C.M.S. College, Coimbatore (Medicinal Plants); Thiru. Rajendran, Coimbatore (Herostones); Thiru. Arul Kumar, Executive Officer, Pollachi (Copper Antenna Swords); Thiru. D. Dhanasekar, a student of Bharathiar University, Coimbatore (Preservation of Palm-leaf Manuscrips) and Thiru. Selvaraj, Coimbatore (Urn Burials).

Kanniyakumari

Research facilities were rendered to Selvi. Janat, a student of Kodaikanal University, (Circular Fort); Thiru Muthusamy (Muttom – Sea Algae Varieties); Thiru. Austin, Kalkulam (Venad Coins) and Selvi. Preethi, Madurai (Veluthambi Talavai); Thiru.Kavikan Nesan, Nallur (Cannons from Vattakotti Fort) and Thiru. Rajkumar, Trivandrum (Palm-leaf Manuscripts)

Sivaganga

Research facilities were offered to Mr. M. Muthupandy, M.Phil scholar, Department of History, Government Rajah Arts College, Pudukkottai (Historical Places of Sivaganga District); Mr.P.Venkatesh, Draftsman, District Land Survey Officer, Sivaganga, (*Sivagangai Seemai Varalaru* and *Veeramangai Velunachiar*); Mr. V. Clatchun, Head of the Department of Tamil, Rajaa Doraisingam Government Arts College, Sivaganga, (The Life Style Found on Inscriptions).

Tiruvarur

Research facilities were rendered to Selvi. Aboorvarani, Rathi, Meena, Chitra and Jayanthi, students of Gnanambigai Womens' College, Mayavaram, Nagapattinam district (Tiruvarur Museum and Exhibits).Loan objects of Sangam Period Pots (11 Pieces) were given to R.C. Fathima Middle School, Tiruvarur to educate the students.

Nagapattinam

Research facilities were rendered to Selvi. I. Elizabeth Nancy, Holy Corss College, Tiruchirappalli (Monuments in Nagapattinam District).

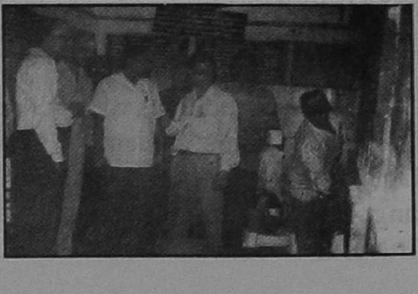
Kanchipuram

Research facilities were offered to Ms. Vijaya, Padmani and Poonkuzhali B.A. history students of Pachaiyappa's Women's College, Kanchipuram (Mahabalipuram Cave Temples); Thiru. P. Ashok Kumar, S.S.K.V. School student (Mammals); Thiru. C. Appandae Raj, Auditor, Co-operative Department and Mrs. Neelakesi, Tamil Teacher, Government Girls' High School, Kanchipuram (Thiruparuthikundram Jain Temple at Kanchipuram).

TRAINING COURSE, COMPETITIONS AND CELEBRATIONS

The following training programmes, courses, competitions and celebrations were conducted at the Government Museum, Chennai and district museums:

01.10.2002	Indian Art - training programme at Government Higher Secondary School for Men, Vembadithalam for N.S.S. Camp students - Government Museum, Salem.
05.10.2002	Wild Life Week Celebrations - Government Museum, Pudukkottai.
06.10.2002-29.12.2002	On every Sunday afternoons 9th Lawn Art Training to Middle School students numbering 85 in collaboration with North Arcot Artists' Association and Sri Putru Maharishi Social and Medical Service Centre, Vellore - Government Museum, Vellore.
07.10.2002-12.10.2002	Conservation of Cultural Heritage - an intensive Capsule Course for the benefit of museum Curators, Epigraphists, Archaeological Officers and Executive Officers of HR&CE Department was conducted by Dr. V. Jeyaraj - Government Museum, Tiruchirapalli.



12.10.2002- 13.10.2002	Epigraphy Training Workshop was conducted - Government Museum, Tirunelveli.
21.10.2002- 26.10.2002	"Capsule Course on Conservation of Cultural Heritage" was conducted for the benefit of district museum Curators, Officers of the Department of Archaeology and Department of Hindu Religious and Endowment Department was conducted by Dr. V. Jeyaraj - Government Museum, Salem.
23.10.2002	A collaborative programme with the Pidilite Industries Ltd, was conducted on Tile Painting, Pot Painting and Nib Painting etc. 75 persons participated- Government Museum, Madurai.
30.10.2002	"*Nalam Nalgum Mooligaikalum, Valkkai Muraikalum*" lecture delivered by Dr. Vetrivendan, Salem - Government Museum, Salem.
11.11.2002- 16.11.2002	A Capsule Course on the Conservation of Cultural heri tage was conducted at this Museum by Dr.V. Jeyaraj, Curator, Chemical Conservation and Research Laboratory, Government Museum, Chennai and Thiru C. S. Jeyaramasundaram, Retired Archaeological Chemist, ASI. Seven district museum Curators, 9 Archaeological Officers, 8 Temple Executive Officers, 6 Engineers of Southern Railway and 2 Police Officers from CBCID participated - Government Museum, Madurai.
14.11.2002	Children's Day Celebrations - Drawing, music and oratorial competitions were organised to the 500 school children of Pudukkottai town and prizes were distributed to the winners - Government Museum, Pudukkottai.
17.11.2002	District Level Painting Competition - 800 students from about 60 schools participated - Government Museum, Tiruchirapalli.
29.11.2002- 04.12.2002	Children's Day Celebrations - Child Art Competition and Quiz programme were conducted in collaboration with G.M.Pens International Company (Reynold), Chennai, The District Education Officer distributed the prizes and certificates to the winners of the competition - Government Museum, Palani.
02.12.2002-	Training on Artificial Flower Making and Pot Painting

07.12.2002	was arranged at the museum. 30 women participated in this camp. Tmt. Jainy Sam of Madurai gave this training- Government Museum, Madurai.
06.12.2002- 08.12.2002	Photography Training Course was conducted - Government Museum, Tirunelveli
07.12.2002	'World Human Rights Day' Celebrations - Drawing Competition on Human Rights - students of schools at the district level participated. Thiru Mohamed Ziaudheen, Judicial Magistrate, Dharapuram delivered lecture on "Human Rights" and distributed the prizes and participation certificates to the winners and participants respectively - Government Museum, Erode.
16.12.2002- 23.12.2002	"Training programme on Museology" - 34 B.A. History students of Chikkiah Niacker College participated under the scheme of 'Institutional Training Programme" and participation certificates were issued.-Government Museum, Erode.
24.12.2002- 28.12.2002	"5 - days Training Programme on Drawing" - students from schools & colleges at the district level participated. The winners and participants were given away with prizes and participation certificates respectively - Government Museum, Erode.
28.12.2002	Prize distribution function of the painting competition - Dr. K. Manivasan,I.A.S., District Collector, Tiruchirapalli distributed the prizes to the winners of the painting competition amidst parents and teachers - Government Museum, Tiruchirapalli.
30.12.2002	'Kaviarangam' - Celebration organised in connection with the forthcoming New Year. The following poets spoke on the subject - Government Museum, Tiruvarur. 1. Poet M.Vijayarangadurai 2. Poet Kadambai Kizhar 3. Poet Raja Neethithasan 4. Poet Eeswarar 5. Poet Senthilnathan
05.01.2003- 23.03.2003	On every Sunday afternoons 10th batch Lawn Art Training to 85 Middle School Students in collaboration with North Arcot Artist Association and Sri Putru Maharishi

Social and Medical Service Centre, Vellore was conducted - Government Museum, Vellore.

10.01.2003	One day free demonstration on 'Colour Candle Making and Glass Painting' was arranged at the museum jointly with the Pidilite Industries Ltd., Chennai. 63 women participated - Government Museum, Madurai.
13.01.2003	"Training on Estampage" – Undergraduate and post graduate students of Arulmigu Palani Andavar Arts College, Palani participated - Government Museum, Palani.
23.01.2003-31.01.2003	Tanjavur Painting Training Camp - Thiru. K.A. Murugesan, Tanjavur Traditional Artist gave the training for 15 participants of Madurai - Government Museum, Madurai.
12.03.2003	Essay competition on 'The Scientist I Most Like' and elocution competition on 'Importance of protection of Our Environment' - among the school students to commemorate National Science Day and Word Women's Day conducted by Tamil Nadu Science Federation at Government Museum, Sivaganga.
19.03.2003-21.03.2003	Food Preservation Training - preparation of jam, pickle and synthetic syrup demonstrated by Thiru. O.V.K. Varadha rajan, Madurai. 10 housewives participated- Government Museum, Madurai.

19.03.2003	"Rock Art in Dharamapuri District – Indus Scripts" CDs and slides produced by renowned Epigraphyist Thiru P. Duraisamy, Kaveripattinam were released – Government Museum, Salem.
09.04.2003-10.05.2003	A month-long free Summer Camp for about 1000 students on 20 different types of arts like music, dance, painting, martial arts,

	and photography etc. was conducted in collaboration with Gandhi Museum Madurai - Government Museum, Madurai.
15.04.2003-17.04.2003	"Conservation Training"- to the students and staff of the Kalaimagal Kalvi Nilayam, Erode.
18.04.2003	"World Heritage Day" - Government Museum, Erode.
27.04.2003	Book Release Function - book entitled "History of Adiyamaan" written by Salem Pa. Anbarasu was released by Thiru. K. Lakshminarayanan, Assistant Director of Museums - Government Museum, Salem.
28.04.2003-08.05.2003	"Preservation of Biological Specimens" a short-term training course for 40 Teacher Trainees in the Church Park Anglo-Indian Teacher Training Institute, Thousand Lights - Zoology and Botany Sections, Government Museum, Chennai.
04.05.2003-11.05.2003	Summer Art Training for school students organised in collaboration with North Arcot Artists' Association inaugurated by Thiru. C. Gnanasekaran, M.L.A., and Thirumathi. Geetha Elangovan, Municipal Chairman of Vellore Municipality - Government Museum, Vellore.
14.05.2003-28.05.2003	'Art Taining' -150 students from LKG to college level participated -Government Museum, Salem.
23.05.2003	"World Museum Day" and "Tipu Memorial Day" in collaboration with the Sriddhartha Marticulation Higher Secondary School - Government Museum, Erode.
28.06.2003-30.06.2003	Training and Demonstratioin on Handicraft Objects Made of Banana-leaf by Thiru. D. Kaliyamoorthi, Handicraft Craftsman, Tiruvarur – Government Museum, Thiruvarur.
06.07.2003-28.09.2003	11th Lawn Art Training was imparted to the middle school students in collaboration with North Arcot Artists' Association. Thiru C. Gnanasekaran, M.L.A., inaugurated the 11th and 12th Lawn Art Training Programmes for the middle school students - Government Museum, Vellore.

01.08.2003, 08.08.2003 & 26.09.2003	An Induction Course on Conservation and Museology was conducted for the last grade government employees of the Government Museum, Chennai in three batches - Chemical Conservation and Research Laboratory.
18.08.2003-17.09.2003	The 29th Refresher Course on Care of Museum Objects was conducted for 12 persons - Chemical Conservation and Research Laboratory, Government Museum, Chennai.
27.08.2003	Free demonstration was given by Tmt. Shanthi Gopalakrishnan, Fevicryl teacher on Tile Painting, Stick on Sticker Painting and Acrylic Painting for 75 women in collaboration with Pidilite Industries Ltd., Chennai - Government Museum, Madurai.
01.09.2003-04.09.2003, 08.09.2003	Vocal, Oratorial and Poem Recital Competition for school students - Government Musuem, Krishnagiri
02.09.2003-06.09.2003	Bonsai Making Training Programme for 21 ladies by Tmt. Jainy Sam, Madurai - Government Museum Madurai.
05.09.2003	Care of Museum Objects training to 3rd year B.A. History students of T.B.M.L. College, Poraiyar at Government Museum, Nagapattinam.
06.09.2003	Temple Cleaning Project was conducted at the Jain Temple, Thiruparuthikunram with the help of 53 students from 3 schools in Kanchipuram, the participants of the 29th Refresher Course on Care of Museum Objects, the staff of the State Department of Archaeology and the general public - Government

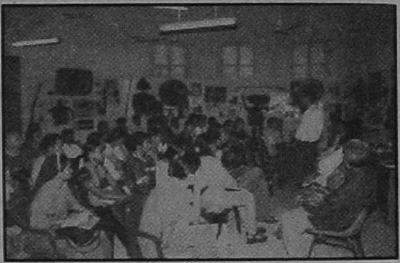
Museum, Kanchipuram and Chemical Conservation and Research Laboratory, Government Museum, Chennai.

12.09.2003-13.09.2003 Painting competitions for 300 school children from 37 schools on their own topics was conducted in collaboration with Pidilite Industries Ltd. Chennai Government Museum, Madurai.

15.09.2003 "Training on Estampage" to the under graduate history students of Arulmigu Palani Andavar Arts College, Palani- Government Museum, Palani.

15.09.2003 Museum Fire Safety Day - Fire Fighting Drill was conducted by the Department of Fire Services for the benefit of the staff, participants of the 29th Refresher Course on Care of Museum Objects and the general public-Chemical Conservation and Research Laboratory.

17.09.2003-19.09.2003 Interactive sessions on Care of Museum Objects were conducted for the benefit of college students from Sri Meenakshi College, Loyola College and Madras Christian College -Chemical Conservation and Research Laboratory, Government Museum, Chennai.



SEMINARS, WORKSHOPS AND CAMPS

The Department of Museums conducted the following seminars, workshops and camps in Chennai and districts:

11.10.2002-22.10.2002 Rajasthani Painting Workshop at Government Museum, Chennai - Education Section in collaboration with the National Museum of Mankind, Bhopal.

28.01.2003 One day camp on "Palm-leaf Manuscripts and Inscriptions"- organised in collaboration with Arulmigu

Palani Andavar Arts College, Palani - Government Museum, Palani.

PRESENTATION OF PAPERS IN SEMINARS / WORKSHOPS

In Chennai

Dr. R. Kannan, Ph.D., I.A.S., Commissioner of Museums.

20.12.2002- 22.12.2002	Underwater Archaeology - paper presented and participated in the National Seminar on Maritime Heritage of India at SIAACM, Hill Palace, Tripunithura, Cochin.
26.06.2003- 30.06.2003	The Buddhist Link Between Tamilnadu and the Himalayan Region - paper presented and participated in the National Seminar on Sources of History on Sub Himalayan Region of Himachal and Ladakh organised by Central Insitute of Buddhist Studies, Choglamsar, Leh, Ladakh.
28.09.2003	Disaster Management - paper presented in the Workshop on Museums and Disaster Planning Preparedness and Management Organised by National Museum Insitute, New Delhi at Trivandrum, Kerala.
12.10.2003- 14.10.2003	Museology - An Academic Discipline That Requires Professional Training - The Experiences of the Department of Museums, Government of Tamilnadu- paper presented in the Workshop on Museology Academic Discipline and a Professional Training for the Indian retrospective organised by the Aligarh Muslim University at Aligarh.
24.11.2003	Disaster Management - paper presented in the International Symposium on Cultural Hertiage Disaster Preparedness and Response organised at Salar Jung Museum, Hyderabad.

Dr. V. Jeyaraj, Curator, Chemical Conservation and Research Laboratory.

09.03.2003	A paper on Ancient Metal Technology as revealed through the Metal Antiquities in Museums for the Seminar conducted by Sri Parasakthi College for Women on Ancient and Modern History.

In Districts

Dr. J. Raja Mohamed, Curator, Government Museum, Pudukkottai.

28.01.2003- 29.01.2003	"Sources and Reconstruction – The History of Sea-Faring Muslims of the Tamil Coast, a Less Known Community in Coromandel Trade" - paper presented and participated in the seminar organised by the Indian Council for Historical Research at Bharathidasan University, Tiruchirapalli,
31.01.2003- 02.02.2003	"Discovery of Two Buddha Images in Pudukottai District - A Missing Link in the History of Buddhism in Tamil Nadu and Maritime Trade of Coromandel Coast" - paper presented and participated in the seminar organised by the South Indian History Congress held at Tiruchirapalli.

Thiru. **P. Sam Sathiaraj,** Curator, Government Museum, Madurai.

31.01.2003- 02.02.2003	"The Pottery Finds from Narayanathevanpatti Village, Theni District, Tamilnadu - Its Historical Importance" - paper presented and participated in the 23rd Session of the South Indian History Congress held at St. Joseph's College, Trichirappalli.
19.07.2003- 20.07.2003	"The Vishnu and Garuda Sculptures Acquired from the Virahanur Dam Near Madurai" - paper presented and participated in the 13th Seminar of the Tamilnadu Archaeological Society conducted at Vellore.

Thiru. **C. Govindaraj,** Curator, Government Museum, Virudhunagar.

19.07.2003- 20.07.2003	"Origin of Some Dravidian Architectural Features" in Tamil - paper presented in the seminar conducted by the Tamil Nadu Archaeological Society at Vellore.

PARTICIPATION IN WORKSHOPS, EXPERT COMMITTEES, SEMINARS, TRAINING ETC.

In Chennai

Dr. V. Jeyaraj, Curator, Chemical Conservation and Research Laboratory.

03.12.2002- 14.12.2002	Participated in the International Workshop on Metal Conservation Conducted at Lucknow, Salar Jung Museum, Chennai and Thanjavur

Thiru. **M. Mohan**, Curator, Education Section.

20.08.2003- 22.08.2003	Participated in the training on "Communication Skills" conducted by Anna Training Institute of Management, Chennai.

Thiru. **J.R. Asokan**, Curator, Design and Display Section.

08.09.2003- 12.09.2003	Undertook the 'Negotiation Skills' training conducted by the Anna Institute of Management, Chennai.

Thiru. **R. Balasubramanian**, Curator, Archaeology Section.

07.06.2003	Attended in the 'Expert Committee on the Export of Non-Antiquities' meetings.
08.07.2003- 26.07.2003	Participated in the Training Programme conducted for the "B" Grade Officers by the Anna Institute of Management, Chennai.

Tmt. **A. Prema Deepa Rani,** Curator, Contemporary Art Gallery.

11.10.2002- 20.10.2002	Participated in a workshop on Rajasthani Paintings orgainsed by the Government Museum, Chennai in collaboration with the Museum of Mankind, Bhopal.

In Districts

Dr. J. Raja Mohamed, Curator, Government Museum, Pudukkottai.

07.10.2002- 12.10.2002	Participated in the "Capsule Course on Conservation of Cultural Heritage" held at Government Museum, Tiruchirappalli conducted by the Chemical Conservation Research Laboratory, Government Museum, Chennai.

Dr. C. Maheshwaran, Curator, Government Museum, Erode.

21.10.2002- 26.10.2002	Participated in the "Capsule Course on Conservation of Cultural Heritage" organised by the Chemical Conservation Research Laboratory at the Government Museum, Salem.
28.11.2002	Participated in the "Expert Committee" of All India Radio, Coimbatore for its feature on "Tribal Development".
January,2003 March, 2003	Participated in the 'Expert Committee' for the organisation of the 'Museum of Kongu History and Culture" on the design and display of the gallery showcases, selection of exhibits etc.

16.02.2003	Participated as one of the juries for selecting the best presentation at the 'Exhibition of Coins' in the First Anniversary of the 'Bharah Mahal Coin Society'.
09.05.2003	Participated in the 'Regional Conference of the Tamilnadu Tribal Association' held at Kalingarayanpalayam, Bhavani.

Thiru. **P. Sam Sathiaraj**, Curator, Government Museum, Madurai.

02.08.2003	Participated in a seminar of Commercial Artists conducted jointly by the Department of Art and Culture and Pudur Artists' Association at Gandhi Museum, Madurai.
30.09.2003	Participated in the General Body Meeting of the Gandhi Museum, Madurai on behalf of the Commissioner of Museums, Chennai.

Thiru. **P. Kasilingam**, Curator, Government Museum, Salem.

29.05.2003-	Participated as a chairperson in the Exhibition cum Seminar organised by Nehru Yuvakendra, Salem.

Thiru. **J. Mullai Arasu**, Curator, Government Museum, Coimbatore.

21.10.2002- 26.10.2002	Participated in the capsule course on Conservation of Cultural Heritage organised by the Chemical Conservation and Research Laboratory of the Chennai Museum, held at the Government Museum, Salem.

Thiru. **K. Karunanithi**, Curator, Government Museum, Tiruvarur.

07.10.2002- 12.10.2002	Participated in the capsule course on Conservation of Cultural Heritage organised by the Chemical Conservation and Research Laboratory at the Government Museum, Trichirappalli.
21.10.2002- 25.10.2002	"Organisational Excellence" participated in the Training programme conducted at the Anna Institute of Management, Chennai.

Tmt. **J.M.Gandhimathi**, Curator, Government Museum, Kanchipuram.

11.11.2002- 16.11.2002	Participated in the capsule course on Conservation of Cultural Heritage conducted by the Chemical Conservation and Research Laboratory at the Government Museum, Madurai.

02.12.2002-04.12.2002	Participated in the training programme on Stress Management conducted by the Anna Institute of Management, Chennai.
16.08.2003	Participated as a member in the District Cultural Committee Meeting headed by the district Collector.

Thiru. **T. Packirisamy**, Curator, Government Museum, Sivagangai.

21.10.2002-25.10.2002	Underwent the training on "Organizational Excellence", conducted by the Anna Institute of Management.
11.11.2002-16.11.2002	Underwent training on "Conservation of Cultural Heritage" conducted at the Government Museum, Madurai by the Chemical Conservation and Research Laboratory.

Thiru. **Saravanan,** Curator, Government Museum, Nagapattinam.

07.10.2002-12.10.2002	Participated in the capsule course on Conservation of Cultural Heritage at the Government Museum, Tiruchirappalli.

Thiru. **C. Govindaraj,** Curator, Government Museum, Virudhunagar.

21.10.2002-23.10.2002	Participated in the training on 'Stress Management' conducted at the Anna Institute of Management, Chennai.
11.11.2002-16.11.2002	Participated in the Capsule Course on Conservation of Cultural Heritage conducted by the Chemical Conservation and Research Laboratory at the Government Museum, Madurai
04.08.2003-22.08.2003	Participated in the B Group Officers Basic Training Course conducted by the Anna Insitute of Management - Chennai.

Thiru. **G. Kalathi,** Curator, Government Museum, Cuddalore.

11.11.2002-16.11.2002	Participated in the Capsule Course on Conservation of Cultural Heritage conducted by the Chemical Conservation and Research Laboratory at the Government Museum, Madurai

POPULAR LECTURES AND SPECIAL LECTURES

The Department of Museums arranged the following popular and special lectures in Chennai and district museums:

In Chennai

26.11.2002	The City and the Hinterland - Processes in Medieval South India - IWA Endowment lecture delivered by Dr. R. Champakalakshmi, Professor (Rtd.), Jawaharlal Nehru University, New Delhi - Government Museum, Chennai.
28.01.2003	Emperor Mahabali and Tamil Nadu - lecture delivered by Dr. Haripad Mohanakumar, Professor, Department of Malaylam, Presidency College, Chennai - Government Museum, Chennai.
22.02.2003	Shri. C. Sivaramamurti Memorial Lecture "Early Vaishnava Iconography in Andhra Region" - lecture delivered by Dr. M.L. Nigam, Director (Rtd.), Salar Jung Museum, Hyderabad - Government Museum Chennai and National Museum, New Delhi.
16.03.2003	"Piety, Poesy and Power ? – a historical enquiry into the process of Indianisation in South East Asia : Indonesia" - lecture delivered by Dr. Rajeshwari Ghouse - Prakrit Foundation, Chennai in collaboration with the Government Museum, Chennai - Education Section.
18.05.2003	"The Archaeology of the Maha Stupa at Jethavanaramaya (Excavation and Conservation of Jethavanaramaya) Anuradhapura, Sri Lanka" - lecture delivered by Professor Sudharshan Seneiratne, Professor of Archaeology, University of Peradeniya, Sri Lanka - Government Museum, Chennai - Education Section.
30.05.2003	"The History of Southern Railway" - lecture delivered by Thiru. R.R. Bhandari, Chief Mechanical Engineer, Southern Railway, Chennai - Government Museum, Chennai.
23.07.2003	"The Contribution of Tamils to Science, Technology & Culture of Indian Origin" - lecture delivered by Dr. V. Ganapathi Sthapathi, Traditional Artist Sculptor - Government Museum, Chennai
18.09.2003	"Stories in Stone : The Prehistory of Tamil Nadu" - lecture delivered by Dr. Shanti Pappu, Prehistoric

Archaeologist, Sharma Centre for Heritage Education in the IWA Endowment Lecture Series at the Museum Theatre - Government Museum, Chennai.

18.08.2003- 17.09.2003 The following special lectures were arranged to the trainees of the 29th Refresher Course on Care of Museum Objects:

Mr. N. Harinarayana	History of Conservation
Dr. V. N. Srinivasa Desikan	Archaeology and Preservation Principles
Dr. N. Sankaranarayana	Medals and Coins
Dr. N. Devasahayam	Anthropological Collections
Mr. K. Lakshiminarayanan	Introduction to Museology
Dr. V. Sudhersen	Anthropology
Dr. S. P. Mohan	Geology of Stones
Dr. T. Satyamurti	Conservation of Monuments
Mr. K.T. Narasimhan	Conservation of Temples
Mr. A. K. Bahadur	Transplantation of Mural Paintings
Mr. B. Mukhopadyay	Conservation of Wall Paintings
Mr. P. Perumal	Care of Manuscripts
Mr. B. Venkataraman	Finger Printing of Art Objects
Dr. B. Venugopal Reddy	Field Conservation of Monuments
Prof. S.S. Narayanan	Computer Aided Conservation

In Districts

20.11.2002 "Devoted Culture of India" lecture delivered by M.Vijayarangadurai, Assistant Commissioner, Icon Preservation Centre, Tiruvarur - Government Museum, Tiruvarur

14.11.2002 "Indo British Coins 1835 - 1947 AD" as the sixth part of the lecture series, Later Indian Coins by Thiru M, Kandasamy, a renowned Numismatist, Prof. M. Rajasekara Thangamanai also spoke - Government Museum, Tiruchirapalli.

29.01.2003 "*Pulal Maruppum, Saiva Unavin Sirappum*" - lecture delivered by Dr. C. Duraisamy, Former Joint Director (Health), Salem - Government Museum, Salem

02.03.2003 "Hindu Iconography" - lecture delivered by Thiru.S. Nagalingam, Sthapathi, Hindu Religious and Charitable Endowments Department, Thirunelveli in the monthly

lecture series -Government Museum, Virudhunagar.

25.08.2003 "*Tamilzhar Isai*" - lecture delivered by Thiru. R. Venkateshu, Head Master, Government Music School, Salem - Government Museum, Salem.

29.09.2003 "1919 to 1942 Freedom Fighting Movement" - lecture delivered by Thiru. G. Varadharajulu Naidu, Salem - Government Museum, Salem

30.12.2003 "*Nalam Nulgum Mooligaikalum, Valkkai Muraikalum*" - lecture delivered by Dr. Vetrivendan, Salem - Government Museum, Salem.

The following special lectures were arranged to the trainees of the "5 days Workshop on Drawing"- Government Museum, Erode:

24.12.2002 "Charcoal Drawing" – delivered by Artist Thiru S. Elangovan, Extension Education Centre, Tamil Nadu Agricultural University, Coimbatore.

25.12.2002 "Water Colour Drawing" – delivered by Artist, Thiru T.C. Rajendran, Art Land, Erode.

26.12.2002 "Collage with Hay-stick" – delivered by Artist, Thiru R. Balakesavan, Thiruthuraipoondi.

27.12.2002 "Modern Art" – delivered by Artist, Thiru. Ulagu Peruvai, Vijayamangalam.

28.12.2002 "Freehand and Outline Drawing" – delivered by Tmt. Poongothai, Textile Designer, Jambai.

The Commissioner of Museums, Assistant Director and Curators of the Chennai and District Museums delivered the following Popular and Special Lectures:

In Chennai:

Dr. R. Kannan, Ph.D., I.A.S. Commissioner of Museums, Chennai.

05.10.2002 Archaeological prescription for conservation work lecture delivered to the staff of the Department of Archaeology at Tiruvannamalai.

06.10.2002 Inaugural address in the Capsule Course at Government Museum, Tiruchirapalli.

10.11.2002 Inaugural address in the Capsule Course at Government Museum, Madurai.

14.12.2002	Valedictory address delivered on the workshop on Metal Conservation organised by the National Research Laboratory for Conservation, Lucknow at Thanjavur.
18.07.2003-20.07.2003	Inaugural address delivered in the Seminar conducted by Tamilnadu Archaeological Society at Vellore.

K. Lakshminarayanan, Assistant Director of Museums, Chennai.

18.07.2003-20.07.2003	Falicitation address delivered in the Seminar conducted by Tamilnadu Archaeological Society at Vellore.
01.08.2003, 08.08.2003, 26.09.2003	Developing Human Relationship lecture delivered in the Induction Course to the staff of the Government Museum, Chennai in three batches.

Dr. V. Jeyaraj, Curator, Chemical Conservation and Research Laboratory, Chennai.

01.08.2003

1. Preventive Conservation of Museum Objects
2. Disaster Management in Museums
3. Role of the Staff of the Museum in the Development of the Museum Department.

08.08.2003

1. Preventive Conservation of Museum Objects
2. Disaster Management in Museums
3. Role of the Staff of the Museum in the Development of the Museum Department.

The following special lectures were delivered to the trainees of courses conducted.

19.08.2003	Preventive Conservation
20.08.2003	Documentation in Conservation
21.08.2003	1. Traditional Conservation 2. Biological Agents and Cultural Property
22.08.2003	Care of Stone Objects
23.08.2003	Wall Paintings and their Constitution
25.08.2003	Care of Textiles and Paper Objects
27.08.2003	Care of Terracotta Objects
28.08.2003	Care of Wooden Objects
29.08.2003	Care of Glass and Stained Glass Objects
30.08.2003	1. Care of Palm-leaf Manuscripts 2. Care of Rock Art and Glass Paintings

02.09.2003	1. Care of Leather Objects 2. Care of Bamboo Objects
04.09.2003	Photography and Care of Photographs
05.09.2003	Pest Control in Museums
08.09.2003	Care in Packing and Transportation
09.09.2003	Care in Storage
11.09.2003	Insurance and Transportation
26.09.2003	1. Preventive Conservation 2. Disaster Management in Museums 3. Role of the Staff in the Development of the Museum Department

Thiru. **P. Jawahar**, Curator, Zoology Section.

28.08.2003 'Care of Zoological Specimens' - lecture delivered in the 29th Refresher Course on "Care of Museum Objects" - Government Museum, Chennai.

Thiru. **M. Mohan**, Curator, Education Section.

24.03.2003 'Role of Art in Education' – lecture delivered to the students of Teachers Training College, Chennai - Government Museum, Chennai.

09.09.2003 'Museum Education and Care of Objects' - lecture deliverd in the 29th Refresher Course on "Care of Museum Objects" - Government Museum, Chennai.

Tmt. **R. Shanthi**, Curator, Numismatics Section.

10.09.2003 'Care of Coins' - lecture delivered in the 29th Refresher Course on "Care of Museum Objects" - Government Museum, Chennai.

Thiru. **J.R. Asokan**, Curator, Design and Display Section.

03.09.2003 'Museum Display' - lecture delivered in the 29th Refresher Course on "Care of Museum Objects" - Government Museum, Chennai

Thiru. **R. Balasubramanian**, Curator, Archaeology Section.

10.09.2003 'Archaeological Collections and Their Care' - lecture delivered in the 29th Refresher Course on "Care of Museum Objects" - Government Museum, Chennai.

Thiru. **K. Sekar,** Curator, Children's Museum.

11.09.2003 'Physics in Conservation' - lecture delivered in the 29th Refresher Course on "Care of Museum Object" - Government Museum, Chennai

Tmt. **M.N.Pushpa,** Curator, Botany Section.

06.05.2003 'Preservation of Botanical Specimens' - lecture delivered to the 40 students of Church Park Anglo-Indian Teacher Training Institute, Chennai.

01.09.2003 'Care of Botanical Specimens' - lecture delivered in the 29th Refresher Course on "Care of Museum Objects" - Government Museum, Chennai

Tmt. **A. Prema Deepa Rani,** Curator, Contemporary Art Gallery.

22.08.2003 'Painting Collections of the Museum and Their Care' - lecture delivered in the 29th Refresher Course on "Care of Museum Objects" - Government Museum, Chennai

In Districts

Thiru. **M. Gandhi,** Curator, Government Museum, Vellore.

15.02.2003 'Museology' - lecture delivered with slides to 55 students of K.S.K. Arts and Science College, Kilambi near Kanchipuram, during their visit to Government Museum, Vellore.

27.02.2003 'Museology' - lecture delivered with slides to the B.Ed. training students at Government College of Education, Vellore.

10.07.2003 'Vellore Mutiny - 10.7.1806' - lecture delivered to the members of the Phase III Recreation Club, Sathuvachari.

07.08.2003 'The United Kingdom Museums' - lecture delivered with slides to the members of the Phase III Recreation Club, Sathuvachari.

08.08.2003 'Paris Museums' - lecture delivered with slides to 35 students of Indian Council for Child Welfare, Government High School, Vaduganthangal.

Dr. C. Maheshwaran, Curator, Government Museum, Erode.

07.10.2002 'Role of Tribes in the Protection of Environment' -special lecture delivered at the department of Zoology, Bharathiar University, Coimbatore.

04.12.2002	'Evolution of Mankind and Prehistoric Culture' - special lecture delivered at the Department of History, Sri Vasavi College, Erode.
16.12.2002- 23.12.2002	'Museology – An Introduction' 'Handling of Museum Objects' 'Antiquities Protection Acts' 'Classification of Antiquities' 'Guidelines for Protection of Antiqutieis' - special lectures delivered to the "Institutional Training" trainees of Chikkiah Naicker, College, Erode.
28.12.2002	'Importance of Protecting the Identities of the Indigenous People' - lecture delivered at the Inaugural Function of the "Centre of Advocates for the Tamil Nationality" held at the Periyar Mandram, Erode
16.01.2003	'First of Suravam is the Tamil New Year' -lecture delivered at the "Tamil New Year Celebration" held at Vijayamangalam organised by the Tamil Nadu Liberation Movement of the Oppressed.
30.01.2003	'Prehistory of Erode District' - special lecture delivered at the Gobi Arts & Science College (Autonomous), Gobichettipalayam.
15.04.2003, 16.04.2003	'Conservation of Cultural Heritage' and 'Curing of Palmleaf Manuscripts' lectures delivered in the workshop organised jointly with Kalaimagal Kalvi Nilayam, Erode.
09.05.2003	'Tribal Religion' - lecture delivered at the Regional Conference of the Tamilnadu Tribal Association held at Kalingarayanpalayam.
23.05.2003	'Museum Movement' - lecture delivered at the Siddhartha Matriculation Higher Secondary School, Erode.
25.09.2003	'Archaeology - New Horizons' - lecture delivered at the Inaugural Function of the History Association of the Sri Vasavi College, Chithode.

Thiru. **P. Raja Mohan,** Curator, Government Museum, Tiruchirappalli.

16.08.2003	'The Role of Museums in the Promotion of Tourism' - lecture delivered in a special training campaign for the unorganised sector conducted by the district Tourist Officer.

Thiru. **P. Sam Sathiaraj,** Curator, Government Museum, Madurai.

18.03.2003	'Museology and Museums' - Gallery lecture delivered to about 60 students of B.A. Histroy of Yadava Men's College, Madurai .
24.03.2003	'Madurai Museum' - Gallery lecture delviered to about 100 students of C.S.I. Training Institute for Girls of Tirumangalam, Madurai district.
11.08.2003	'Museology and Museums' -Gallery lecture delivered to about 50 M.A. History students from the Madurai Kamaraj University.
25.08.2003	'Museology and Chemical Conservation' - guest lecture delivered to M.A. History students of the Madurai Kamaraj University.

Thiru. **A. Periasamy,** Curator, Government Museum, Palani.

13.01.2003	'The Indian Culture and Inscriptions'- special lecture delivered in the training programme on "Training on Estampage".
28.01.2003	'Palm-leaf Manuscripts' - special lecture delivered to the under graduate and post graduate students of Arulmigu Palani Andavar Arts College, Palani.
15.09.2003	'Sangam Age Brahmi Inscriptions' - special lecture delivered in the training programme on 'Training on Estampage".

Thiru. **T. Packirisamy,** Curator, Government Museum, Sivaganga.

24.02.2003	Annual Day function felicitation at the Government Music School, Sivaganga.
12.03.2003	National Science Day and World Women's Day Celebrations - Presidential address delivered in the function organised by Tamil Nadu Science Federation.

Thiru. **C. Govindaraj,** Curator, Government Museum, Virudhunagar.

03.03.2003	'History and Archaeology' - special lecture delivered at Lady Doke College, Madurai.
18.09.2003	'Archaeology and History' - special lecture delivered at the History Association of Rani Anna College, Thirunelveli.

Thiru. **G. Karunanidhi**, Curator, Government Museum, Tiruvarur.

03.09.2003	'Museum an Introduction' - lecture delivered at the Historical Research Centre, Thiruvarur.

Thiru. **K. Saravanan**, Curator, Government Museum, Nagapattinam.

05.09.2003	'Museology and Conservation of Museum Objects' - gallery talk delivered to 60 students of the T.B.M.L. College, Poraiyar at Government Museum, Nagapattinam.

Thiru. **P. Kasilingam**, Curator, Government Museum, Salem.

01.10.2002	'Indian Art' - lecture delivered for N.S.S. Camp Students at Government Higher Secondary School, Vembadithalam.
29.12.2002	'Indian Art and Culture' - lecture delivered for N.S.S. Camp Students at Matric Higher Secondary School, Omalur.
28.01.2003	'*Manitha Neyam*' - lecture delivered at District Music School, Salem.

RADIO TALKS / TELEVISION PROGRAMMES

24.12.2002	Thiruchengathankudi and Karaiyur Village Treasure-trove Finds - an interview was telecasted in the Raj T.V. News- Thiru K. Saravanan, Curator, Nagapattinam.
24.01.2003	Newly Identified Copper Plate Document of the Kongu Kulalar (Potter) Community was telecasted by AMN TV & MCN TV, Erode - Dr. C. Maheswaran, Curator, Government Museum, Erode.
08.02.2003	Thanjavur Painting Exhibition - an interview to the Vijay T.V. News Bulletin - Thiru P. Sam Sathiaraj, Curator, Government Museum, Madurai.
12.02.2003	The details of the recently acquired Tamil Inscription from Koothampoondi near Appakoodal in the Bhavani taluk of the Erode district was telecasted by the AMN TV & MCN TV, Erode - Dr. C. Maheswaran, Curator, Government Museum, Erode.
17.02.2003	*Kalaikaruvulam Karur*-spoke on the history of Karur - Broadcasted as a special programme in the All India Radio, Tiruchirapalli - Thiru P. Rajamohan, Curator, Government Museum, Tiruchirapalli.

10.04.2003	Treasure-trove – Devi Wooden Sculpture acquired from sea shore area of Kanniyakumari near Periakadu was telecasted in the Jaya T.V - Government Museum, Kanniyakumari.
18.04.2003, 23.05.2003	An exclusive coverage on 'Erode Museum' was telecasted by the Karan TV on the eve of the 'World Heritage Day' and by the Polimer Channel, on the eve of the 'World Museum Day'
15.05.2003	Thiruvilanthur Village Treasure-trove Objects - interview telecasted in A.M.N. T.V. Nagapattinam - Thiru K. Saravanan, Curator, Nagapattinam.
19-7-2003	Madurai A.M.N. T.V. recorded a documentary on28.05.2003 and 04.06.2003 about Government Museum, Madurai and telecasted.
28.06.2003	Some Important Exhibits of Government Museum, Madurai - spoke in *'Thedi Varum Thendral'* a live broadcast in the Kodaikanal F.M. Radio - Thiru P. Samsathiaraj, Curator, Government Museum, Madurai.
10.09.2003	Therkkupoigainallur Village Whale Skeleton interview with the curator was telecasted in A.M.N. T.V. Nagapattinam -Thiru K. Saravanan, Curator, Nagapattinam.
12.09.2003	An interview of the Curator on the 'Judgement Platform of Varanavasi, the then Chieftain of Poondurai was telecasted by the MCN TV - Dr. C. Maheswaran, Curator, Government Museum, Erode.
17.09.2003	Opening Ceremony of 'Travancore Gallery' at Government Museum, Kanniyakumari by His Highness, Sri Uthiradam Thirunal Marthanda Varma, the earstwhile Maharaja of Travancore, presided by Thiru.Dr.R.Kannan, Ph.D.,I.A.S, Commissioner of Museums and was telecasted in Door Darshan - I.

RENOVATIONS AND IMPROVEMENTS TO MUSEUMS / GALLERIES GOVERNMENT MUSEUM, CHENNAI.

Archaeology Section

As a part of the 151st year celebrations, reorganisation of the Bronze Gallery was taken up. Planning on the designing of showcases was

discussed and new type of octonorm showcases were designed. Materials for the Manual on the Bronzes in the Government Museum, Chennai was prepared. All the bronzes in the gallery were photographed. Old traditional teak-wood showcases were modified to suit the modern needs and Nataraja bronzes were displayed in them in the left side of the mezzanine floor. Jain and Buddhist bronzes were displayed in new showcases them. Saivite bronzes were displayed in the Ground Floor of the gallery with dichroic halogen lamps and floating lights in octonorm showcases. Nataraja bronze was displayed in the Cosmos using fibre optic lighting. His Excellency, the President of India, Dr. A.P.J. Abdul Kalam spent a few moments in front of the Cosmic Nataraja. Descriptive labels and individual labels were displayed using modern lighting.

Zoology Section

Two dioramas were set up in the Industrial History Gallery depicting the "Early Man" and "Pottery Making". Fifty seven treasure-trove objects of jewellery were holographed in collaboration with Anna University, 14 holographed plates have been displayed in the newly organised gallery in the Contemporary Art Gallery building.

Botany Section

In the Economic Botany Gallery, the display of exhibits in the Drugs show case was reorganised. Diorama case of "*Kurinjippattu*" was renovated. Varnish coating was given to the show-cases in the Systematic Botany Gallery.

Sponsorship arranged to maintain some of the landscape area in the museum campus. Tree plants given by the Joint Director, Agricultural Department, Vellore were planted in front of the Geological Section of the Museum. Botanical and vernacular names were labelled on the trees of the museum compound. Organised to spray insecticide on the museum garden through Agriculture Department. The important objects of the Botany Section listed as 'A' were documented.

Numismatic Section

The Numismatic Galleries were refurbished and re-organized display with enlarged plaster cast models and colour discriptive labels. Rare coins were holographed and suitably mounted and organized display in the Holographic Gallery. Text matrials with photographs pertaining to coins and medals collection were given to the Commissioner of Museums for writing the Manual on the Numismatic Gallery and Holographic Gallery in the Government Museum, Chennai.

Children's Museum

In the Physical Science Gallery, 6 electrical and 6 electronics gadgets were prepared, displayed and changed every month to explain the basic principles of electricity and electronics.

Science Park has been organised behind Children's Museum through sponsorship at an approximate cost of Rs.2,60,000/- by M/S Ankidyne, Chennai, one of the leading Science Park exhibit fabricating and errecting organisations throughout the country. In this Science Park, 22 open air science gadgets erected as play-models for the benefit of Children upto 12 years, which was declared open by His Excellency, the President of India, Dr. A.P.J. Abdul Kalam in connection with the celebrations to commemorate the completion of 151 years of Government Museum, Chennai.

Design and Display Section

Travancore Gallery was newly organised in the Government Museum, Kanniyakumari. In the Government Museum, Chennai in connection with the 151st Year Celebrations, the Bronze Galleries, Numismatic Galleries, Gallery of the British Portraits and Ravi Varma Paintings were reorganised and Exposition in the Progress of Industries and Handicrafts of Tamil Nadu and Holographic Gallery were newly organised along with all planning and tender procurement works in co-operation with the respective sections.

Education Section

Contineous updating of the website was carried out. The works pretaining to the making of the Compact Disc for release and Digital Photographs of artifacts for museum publications were carried out through Thiru. G. Ramesh, Technical Assistant, Education Secion.

Gallery of Contemporary Art

The renovation works of the Gallery of Contemporary Art Building like replacing ventilator glass panes, flooring, redoing the roof, fixing air conditioners were completed.

Raja Ravi Varma Paintings were redisplayed with fibre optic lighting. The Erstwhile British Governors and Governor Generals Portarits were restored by the Chemical Conservation and Research Laboratory and displayed with dichroic halogen lighting.

The Holographic Gallery was organised with 60 holograms of the important bronzes, coins and jewellery, which were hither to not displayed owing to security reasons have been displayed.

In the ground floor "Exposition on the Progress of Industrial and Handicrafts of Tamilnadu" was organised in connection with the

- commemoration of the completion of 151 years of Government Museum, Chennai and was inaugurated by His Excellency, the President of India, Dr. A.P.J. Abdul Kalam.

Chemical Conservation and Research Laboratory

Conservation Gallery was fabricated in the Mezzanine Floor of the Bronze Gallery with modern photographic panels, labelling and lighting. Works related to the establishment of the Holographic Gallery, restoration of the Museum Theatre including the stained glass restoration were co-ordinated.

In Districts

Pudukkottai

The reorganisation of Economic Botany Gallery was taken up and new varieties of pulses, cereals, oilseeds etc., were collected and exhibited.

Madurai

The paneling of the Madurai Gallery was modified and the enlarged photographs in the display were rearranged.

Palani

An old spectacle, a metal bowl used by the Toda Tribes of the Nilgiris, an iron stylus and metal icon of Krishna were displayed in the gallery.

Tiruvarur

Two bronze icons of Nataraja and two sea-horses were suitably displayed.

Nagapattinam

Eight old showcases were received from Government Museum, Chennai and errected properly to organise display of new additions in the Government Museum, Nagapattinam.

Vellore

A Bhairava stone sculpture from Konasamangalam, Katpadi; a Naga stone from Venmani, Polur and a crucible from Salem were displayed in the galleries.

Kanniyakumari

New Introductory Gallery was organised with colour photographs of historical places, monuments, forest and tourist spots with proper descriptive labels. "Travancore Gallery" was newly organised with rare photographs of Travancore king's, palaces, forts, stamps, coins, post cards, first day covers, Travancore stamp papers and Travancore utensils.

Coimbatore

Display was organised in 12 showcases. 19 stone sculptures were displayed suitably.

Erode

Wet preserved chameleon, golden beetle with a set of its eggs; recently acquired Kannappa Nayanar woodcarving, a three-tier hero stone of Onthanai, Burgur Hills and a megalithic burial urn, a few exhibits of the Sculpture Garden are displayed suitably.

Sivaganga

Recently collected exhibits like swords, coins, currencies, burial potteries, stamps, wood carving, metal wares, terracotta's, are displayed.

EXHIBITION

In Chennai and Districts

14.11.2002	A Special Exhibition on 'Indo-British Coins' - Government Museum, Tiruchirapalli.
29.11.2002-30.11.2002	Photographic Exhibition of "Sanchi Stupa"- Giovernment Museum, Vellore.
24.12.2002-28.12.2002	Special exhibition on Drawings on the focal theme of "Human Rights" -inaugurated by Thiru M. Subramaniam, Chairperson, Erode Municipality-Giovernment Museum, Erode.
28.12.2002	Special Exhibition on Selected Paintings Drawn by the children during district level painting competition - inaugurated by Thiru R. Gunasekaran, Zonal Assistant Director, Art and Culture Department - Government Museum, Tiruchirapalli.
27.01.2003	'Archaeological Antiquities' - special exhibition organised at the Gobi Arts and Science College (Autonomous), Gobichettipalayam - Government Museum, Erode.
03.02.2003	Exhibition on Thanjavur Paintings and Handicrafts - jointly with K.A.M. Arts Centre, Madurai - 20 Artists participated - Government Museum, Madurai

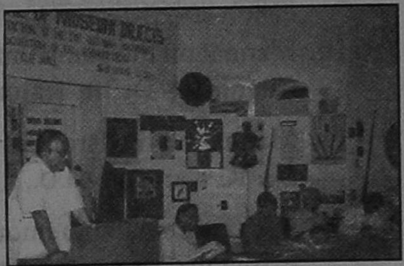
19.02.2003 Art Exhibition on selected paintings drawn by the children during the 'Art Competition' were exhibited–Government Museum, Tiruvarur.

23.03.2003- 30.03.2002	Photographic Exhibition of 'Monuments of India' Government Museum, Vellore.
29.03.2003- 30.03.2003	Exhibition on Medicinal Plants - Government Museum, Tiruvarur.
25.04.2003- 09.05.2003	Exhibition on the "Sacred Groves of India" -in Collaboration with National Museum of Mankind, Bhopal - Education Section, Government Museum, Chennai.

27.04.2003- 29.06.2003	Museum objects are displayed in Coimbatore district Government Exhibition held at Coimbatore.
04.05.2003- 20.05.2003	An exhibition on Art Work of *Kalaichchemmal* B. Munirathanam - Government Museum, Vellore.
10.05.2002	Exhibition on 'Child Art, Glass Paintings, Dolls, Artificial Flowers and Photographs' – in the valedictory day of the month-long summer camp. - Government Museum, Madurai.
23.05.2003 28.05.2003	Painting exhibition on "The Brush People - 120" paintings and modern sculptures including Terracotta objects exhibited. Organised in colla boration with Madurai Art Teachers and Art graduates - Government Museum, Madurai.

08.06.2003- 15.06.2003	Art Exhibition - Paintings drawn in the training by 150 students from LKG to College level were exhibited - Government Museum, Salem.
08.06.2003	An exhibition on "Medicinal Plants" - Government Museum, Vellore.
28.06.2003- 30.06.2003	Training, Demonstratioin and Exhibition of Banana-leaf Handicrafts by Thiru. D. Kaliyamoorthi, Artist of Handicrafts, Tiruvarur – Government Museum, Thiruvarur.

19.07.2003- 20.07.2003	Photographic exhibition on Rock Art in the Vellore District under the anspicious of the Tamilnadu Archaeological Society Seminar at Vellore - Government Museum, Vellore.
14.08.2003- 17.08.2003	"Erode - A Historical Prespective" - special exhibition organised at Rana Thirumana Mandapam- Government Museum, Erode.
02.09.2003- 24.09.2003	Child Art Exhibition - about 300 paintings of the children were displayed - in collaboration with the Pidilite Industries Limited, Chennai and Government Museum, Madurai.
18.09.2003- 19.09.2003	An exhibition on Care of Museum Objects in the Centenary Exhibition Hall - Chemical Conservation and Research Laboratory, Chennai.



PUBLICATIONS

I. The City and the Hinterland - Urban Processes in Medieval South India - Bulletin of the Government Museum, Chennai, Nov. 2002 (Paper presented in the International Women's Association Endowment lecture - 5) - Dr. R. Champakalakshmi, Professor, (Retd) Jawaharlal Nehru University, New Delhi.

The list of publications released on 19-6-2003 are :

1. Iconography of Jain Images in the Districts of Tamilnadu (covering the Museums of the Department of Archaeology and Museums). - Dr. R. Kannan, Ph.D., I.A.S. & K. Lakshiminarayanan.
2. Monograph on Rock Art and Cave Art Gallery - Bulletin of the Government Museum, Chennai. - Dr. R. Kannan, Ph.D., I.A.S.
3. Script of the Son – et – lumière (Sound and light show) of the Rock Art and Cave Art Gallery of the Government Museum, Chennai. - Dr. R. Kannan, Ph.D., I.A.S.
4. பாறை ஓவியம் மற்றும் குகைக்கலை காட்சியமைப்பு பற்றிய ஒலி ஒளி உரை அரசு அருங்காட்சியகம் சென்னை – முனைவர். ரா. கண்ணன், இ.ஆ.ப.

5. Script of the commentary on the Touch Screen Video clips on some Rock Art and Cave Art Sites in Tamilnadu. - Dr. R. Kannan, Ph.D., I.A.S.
6. Special Volume on Conservation of Stone Objects - Proceedings of the International Seminar held at the Government Museums, Chennai - Dr. V. Jeyaraj (Editor)
7. Manual for the Conservation Gallery - Dr. V. Jeyaraj.
8. Manual on the Holographic Gallery in the Government Museum, Chennai. - Dr. R. Kannan, Ph.D., I.A S.
9. சித்த மருத்துவத்தின் சிறப்புகள். ம.ந. புஷ்பா
10. Manual on the Numismatic Gallery in the Government Museum, Chennai. - Dr. R. Kannan, Ph.D., I.A.S.
11. Manual on the Bronzes in the Government Museum, Chennai. - Dr. R. Kannan, Ph.D., I.A.S.
12. Souvenir to Commemorate the Completion of One Hundred and Fifty One Years, Government Museum, Chennai.

Brochures

1. Brochure on the Rock and Cave Art Gallery - Dr. R. Kannan, Ph.D., I.A.S.
2. Brochure on the Botany Gallery - M.N. Pushpa
3. Brochure on the Bronze Gallery - Dr. R. Kannan, Ph.D., I.A.S. & R. Balasubramanian.
4. Brochure on the Exposition on the Progress of Industry and Handicrafts in Tamilnadu - Dr. R. Kannan, Ph.D., I.A.S. & K. Lakshminarayanan

Videos

1. The Story of Bronze Casting - Dr. R. Kannan, Ph.D., I.A.S.
2. Rock Art and Cave Art - Dr. R. Kannan, Ph.D., I.A.S.
3. கல்லும் சொல்லாதோ கவி (Retrieving from the archives the movie on the museum produced in 1971 and converting it into VCD) - Dr. R. Kannan, Ph.D., I.A.S.
4. Retrieving from the archives the movie on the museum produced in 1971, converting it into CD and sub-titling it in English - Dr. R. Kannan, Ph.D., I.A.S.
5. Museum through the years till 2003 - Dr. R. Kannan, Ph.D., I.A.S.

LIST OF THE MUSEUMS PUBLICATIONS AVAILABLE FOR SALE IN THE CHENNAI AND DISTRICT MUSEUMS:

Sl. No.	Titles and Authors	Price Rs.
1.	Guide to the Important Monuments in and around Pudukkottai – M. Raghupathy	30.00
2.	Guide to the Archaeological Galleries – An Introduction to South Indian Temple Architecture and Sculpture – F.H.Gravely and C. Sivaramamurti	25.00
3.	Guide to the Buddhist Antiquities – A. Aiyappan and P.R. Srinivasan	30.00
4.	Illustrations of Indian Sculptures Mostly Southern - for use with the Guide to the Archaeological Galleries – F.H.Gravely and C.Sivaramamurti	25.00
5.	Select Bronzes in the Chennai Museum – M. Raman, I.A.S.	35.00
6.	Guide to the Bronze Gallery – V.N.Srinivasa Desikan	50.00
7.	A Souvenir Released on the Occasion of the Exhibition on South Indian Bronzes – M.Raman, I.A.S.	51.00
8.	Amaravati Sculptures in the Chennai Government Museum – C.Sivaramamurti	210.00
9.	Nagapattinam and other Buddhist Bronzes – T.N.Ramachandran	117.00
10.	Bronzes of South India – P.R.Srinivasan	386.00
11.	Hand Book of the Madras Government Museum	80.00
12.	Notes on Hindu Images – F.H.Gravely and C.Sivaramamurti	12.00

13. Guide to the Contemporary Art Gallery
- M.Mohan — 60.00

14. Catalogue of Jain Sculptures in the
Collection of Government Museum, Chennai
- R.Balasubramanian — 20.00

15. Catalogue of Stone Sculptures in the
Collection of the Government Museum, Trichy
- N.Sankaranarayana — 20.00

16. Government Museum, Chennai
(A small handbook) — 5.00

17. Government Museum, Chennai (Colour Folder) — 10.00

18. Ancient Industries of Tamil Nadu
- Natana Kasinathan — 35.00

19. Sri Vaishnava Brahmins
- Diwan Bahadur K.Rangachar — 100.00

20. Early Eastern Chalukya Sculptures
- C.Sivaramamurti — 70.00

21. Scripts in and around India - V.Kannaiyan — 50.00

22. Kalaichelvangal (Tamil) - R. Nagasamy — 50.00

23. Buddhist Sculptures from Stupa
Near Goli Village, Gundur District
- T.N.Ramachandran — 40.00

24. Catalogue of Copper Plate Grants
- R.Srinivasa Ayyangar — 40.00

25. List of Inscriptions on Tombs or
Monuments in Madras
- Julian James Cotton, C.S. — 110.00

26. Story of Buddhism
- A.Aiyappan and P.R.Srinivasan — 115.00

27. Nolamba Sculptures — 50.00
- C.Sivaramamurti

28. Indian Epigraphy and South Indian
Scripts — 285.00

29.	Centenary Souvenir, Government Museum, Chennai (1851 – 1951)	175.00
30.	The Three Main Styles of Temple Architecture Recognised by Silpa Sastras – F.H.Gravely and T.N.Ramachandran	20.00
31.	Beginnings of the Traditions of South Indian Temple Architecture – P.R.Srinivasan	20.00
32.	An Outline of Indian Temple Architecture – F.H.Gravely	20.00
33.	Government Museum, Chennai as a Research Institution – N.Devasahayam and V. Jeyaraj	35.00
34.	Proceedings of the Seminar on Conservation of Cultural Heritage – V.Jeyaraj	15.00
35.	Handbook on Conservation in Museums – V. Jeyaraj	35.00
36.	Care of Museum Objects – N. Harinarayana and V. Jeyaraj	20.00
37.	Guide to the Anthropological Exhibits – C.J. Jeyadev	39.00
38.	Adivasis of Kodiakkarai – A.V.N. Sarma	9.75
39.	The Tali in Relation to 'South Indian Initiation Rites – C.J. Jayadev	7.55
40.	The Harappan and the Vedic Cultures: Musings on Some Moot Problems – K.R. Srinivasan	15.00
41.	Catalogue of the Prehistoric Antiquities – Alexander Rea	35.00
42.	Catalogue of Musical Instruments Exhibited in the Government Museum, Chennai – P. Sambamoorthy	35.00

43.	The Adichanallur Skulls - S.Zuckerman	25.00
44.	Excavation by the Madras Museum at Kilpauk, Panunda, Punnol and Sankavaram - M.D. Raghavan	25.00
45.	Nayars of Malabar - F.Fawcett	35.00
46.	Report on the Socio Economic Conditions of the Aborginal Tribes of the Province of Madras -A. Aiyappan	85.00
47.	Ancient Culture and Tribal Culture (Tamil) -C.J. Jeyadev and M. Ragupathy	25.00
48.	The Foote Collection of Indian Prehistoric and Protohistoric Antiquities -Robert Bruce Foote	200.00
49.	Puppets in the Collection of the Madras Government Museum -N. Devasahayam	55.00
50.	Catalogue of Vijayanagar Coins in the Madras Government Museum -N. Sankaranarayana	74.00
51.	Catalogue of Venetian Coins in the Madras Government Museum -T.G. Aravamuthan	40.00
52.	Catalogue of Venetian Coins in the Government Museum, Madras -N. Sankaranarayana	25.00
53.	Medals in the Collection of the Chennai Government Museum -N. Sankaranarayana	31.50
54.	Select Satavahana Coins -N. Devasahayam and M. Ramarao	20.00
55.	Descriptive Catalogue of the Butterflies in the Collection of Madras Government Museum -S.T.Satyamurti	231.00

56.	The Echinodermata in the Collection of the Madras Government Museum -S.T.Satyamurti	36.40
57.	The Birds' Eggs and Nests in the Collection of the Madras Government Museum - S.T.Satyamurti	43.95
58.	Grasshoppers in the Collection of the Government Museum, Madras-G.Kesavaram	85.00
59.	Guide to the Bird Gallery - S.T.Satyamurti	11.30
60.	Mammals (Tamil) - S.T.Satyamurti	8.30
61.	The Preservation of Zoological Specimens -P. Jawahar	10.00
62.	Handbook of Museum Technique -A. Aiyappan & S.T. Satyamurti	71.00
63.	Guide to the Fish Gallery - S.T.Satyamurti	65.00
64.	Guide to the Lizards, Crocodiles, Turtles and Tortoises Exhibited in the Reptile Gallery - S.T. Satyamurti	55.00
65.	Guide to the Galleries of Foreign Animals, General Zoology, Skeletal Exhibits and Amphibians -S.T. Satyamurti	50.00
66.	Guide to the Snakes Exhibited in the Reptile Gallery – S.T. Satyamurti	20.00
67.	Guide to the Invertebrate Galleries – S.T. Satyamurti	7.05
68.	The Wild Ferns of Madras City and Its Immediate Neighbourhood – M.S. Chandrasekar	7.10
69.	Flowering Plants of Madras City and Its Immediate Neighbourhood – P.V. Mayuranathan	308
70.	Medicinal Plants (Tamil) – M.N. Pushpa	10.00
71.	Special Features of Siddha Medicine (Tamil) - Editor, M.N. Pushpa	25.00
72.	Guide to the Principal Exhibits in the Geological Galleries – E. George Jesudosan	13.55

73.	Coins of India through the Ages – P.N. Mohandoss	10.00
74.	Temples of Periyar District (Tamil) – Editor, Dr. V. Jeyaraj	70.00
75.	Handbook on Preservation of Botanical Specimens – M.N. Pushpa	21.00
76.	Preservation of Records (Tamil) – Dr. V. Jeyaraj	15.00
77.	Documentation on the Cannons in the Government Museum, Chennai (Madras) – R. Kannan Ph. D., I.A.S., and R. Balasubramanian	50.00
78.	Whales (Tamil) – J.R. Asokan	10.00
79.	Holistic Approach to Dating in Ancient History, Especially Indian History – R. Kannan, Ph. D., I.A.S.,	35.00
80.	Crocodiles (Tamil) – J.R. Asokan	15.00
81.	Scientific Facts about Snakes (Tamil) – J.R. Asokan	20.00
82.	An Introduction to the Chemical Conservation and Research Laboratory – V. Jeyaraj	5.00
83.	Medicinal Plants Used in the Siddha System of Medicine – M.N. Pushpa	15.00
84.	Snakes - An Introduction – J.R. Asokan	10.00
85.	Restoration of Oil Paintings from Madras Christian College – V. Jeyaraj	15.00
86.	Guide to the Government Museum, Erode (Tamil) – V. Jeyaraj	15.00
87.	Guide to the Government Museum, Nagapattinam (Tamil) – V. Jeyaraj, J.R. Asokan and K. Saravanan	10.00
88.	Government Museum, Nagapattinam – An Overview - V. Jeyaraj and K. Saravanan	25.00
89.	Iconography of the Jain Images in the Government Museum, Chennai (Madras) – R. Kannan, Ph. D., I.A.S., and K. Lakshminarayanan	200.00

90. Proceedings of the Seminar on Our Role in Protecting Cultural Heritage
– R. Kannan, Ph. D., I.A.S., V. Jeyaraj, J.R. Asokan and R. Balasubramanian 70.00

91. Nayak Sculptures of Virdhunagar District (Tamil)
– K. Lakshminarayanan 52.00

92. Manual for Disaster Management in Museums
– R.Kannan, Ph. D., I.A.S.,

93. Manual for Disaster Management in Museums (Tamil)
– R. Kannan, Ph D., I A.S.,

94. Museum's Journal (October 1999 - March 2000)
– R. Kannan, I.A.S., V. Jeyaraj and K. Sekar 40.00

95. Museum's Journal (October 1999 - March 2000) (Tamil) – R. Kannan, I.A.S., V. Jeyaraj and K. Sekar 40.00

96. Museum's Journal (April - September 2000)
– R. Kannan, I.A.S., V, Jeyaraj and K. Sekar 40.00

97. Museum's Journal (April - September 2000) (Tamil)
– R. Kannan, I.A.S., V. Jeyaraj and K.Sekar 40.00

98. Museum's Journal (October 2000 - March 2001)
– R.Kannan, I.A.S., V. Jeyaraj and K.Sekar 50.00

99. Museum's Journal (October 2000-March 2001) (Tamil)
– R. Kannan, I.A.S., V. Jeyaraj and K. Sekar 50.00

100. Museum's Journal (April - September 2001)
– R. Kannan, I.A.S., V, Jeyaraj and K. Sekar 50.00

101. Museum's Journal (April - September 2001) (Tamil)
– R. Kannan, I.A.S., V. Jeyaraj and K.Sekar 50.00

102. Museum's Journal (October 2001 - March 2002)
– R. Kannan, I.A.S., V, Jeyaraj and K. Sekar 60.00

103. Museum's Journal (October 2001 - March 2002) (Tamil)
– R. Kannan, I.A.S., V. Jeyaraj and K.Sekar 50.00

104. Museum's Journal (April - September 2002) (Tamil)
– R. Kannan, I.A.S., V. Jeyaraj and K.Sekar 60.00

105. Museum's Journal (April - September 2002)
– R. Kannan, I.A.S., V. Jeyaraj and K.Sekar 60.00

106. Iconography of Jain Images in the Districts of Tamilnadu (covering the museums of the Department of Archaeology and Museums) – R. Kannan, Ph. D., I.A.S., and K. Lakshminarayanan 200.00

107. Monograph on Rock Art and Cave Art Gallery - Bulletin of the Government Museum, Chennai. – R. Kannan, Ph. D., I.A.S., 120.00

108. Script of the Son-et-lumière (Sound and light show) of the Rock Art and Cave Art Gallery of the Government Museum, Chennai.– R. Kannan, Ph D., I.A.S.. 80.00

109. பாறை ஓவியம் மற்றும் குகைக்கலை காட்சியமைப்பு பற்றிய ஒலி ஒளி உரை அரசு அருங்காட்சியகம் சென்னை – R. Kannan, Ph. D., I.A.S., 80.00

110. Script of the Commentary on the Touch Screen Video clips on Some Rock Art and Cave Art Sites in Tamilnadu. – R. Kannan, Ph. D., I.A.S , 15.00

111. Special Volume on Conservation of Stone Objects - Proceedings of the International Seminar held at the Government Museums, Chennai. – V. Jeyaraj 310.00

112. Manual for the Conservation Gallery. – V. Jeyaraj 125.00

113. Manual on the Holographic Gallery in the Government Museum, Chennai. – R. Kannan, Ph. D., I.A.S., 265.00

114. சித்த மருத்துவத்தின் சிறப்புகள் – M.N. Pushpa 35.00

115. Manual on the Numismatic Gallery in the Government Museum, Chennai. – R. Kannan, Ph. D., I.A.S., 190.00

116. Manual on the Bronzes in the Government Museum, Chennai. – R. Kannan, Ph. D., I.A.S., 525.00

117. Souvenir to Commemorate the Completion of one Hundred and Fifty one years

Brochures

1. General Brochure on Government Museum, Chennai - R. Kannan, Ph. D., I.A.S., K. Lakshminarayanan and V. Jeyaraj 15.00

2. Brochure on Paintings in the National Art Gallery and the Contemporary Art Gallery of the Government Museum, Chennai - R. Kannan, I.A.S., K. Sekar and M. Mohan — 15.00
3. Brochure on Children's Museum - K. Sekar. — 5.00
4. Brochure on Chemical Conservation and Research Laboratory - V. Jeyaraj — 5.00
5. Brochure on Rock and Cave Art Gallery - R. Kannan, I.A.S., — 15.00
6. Brochure on the Botany Gallery – M.N. Pushpa — 10.00
7. Brochure on the Bronze Gallery – R. Balasubramanian and K. Lakshminarayanan — 10.00
8. Brochure on the Exposition on the Progress of Industry and Handicrafts in Tamilnadu – R. Kannan, I.A.S. and K. Lakshminarayanan — 15.00

Videos

1. The story of Bronze Casting – R. Kannan, I.A.S.
2. Rock Art and Cave Art – R. Kannan, I.A.S.
3. கல்லும் சொல்லாதோ கவி (Retrieving from the archives the movie on the museum produced in 1971 and converting it into VCD) – R. Kannan, I.A.S.
4. Retrieving from the archives the movie on the museum produced in 1971, converting it into CD and sub-titling it in English – R. Kannan, I.A.S.
5. Museum through the Years till 2003. – R. Kannan, I.A.S.

ARTICLES PUBLISHED

Dr. R. Kannan, Ph.D., I.A.S., Commissioner of Museums.

1. Kumari Continent and Underwater Archaeology - Museum's Journal, Vol. 8, Government Museum, Chennai, December, 2002.

2. A Note on Ganesha Sculpture at the Big Temple, Thanjavur - Museum's Journal, Vol. 8, Government Museum, Chennai, December, 2002.

Dr. V. Jeyaraj, Curator, Chemical Conservation and Research Laboratory.

1. Sand-Blasting Versus Chemical Cleaning of Stone Structures - Museum's Journal, Vol. 8, (English) Government Museum, Chennai, December, 2002.

2. Report on the Study of a Copper Token Coin - Special Bulletin of the Madras Coin Society, Vol. IX, Chennai, 2003.

3. A Study of Mint-Towns and Currency System of the Arcot Nawabs - Special Bulletin of the Madras Coin Society, Vol. IX, Chennai, 2003.

4. Chemical Conservation Gallery : A New Concept in Museums Journal of Indian Museums, Vol. LVI, New Delhi, 2003.

5. Activities of the Chemical Conservation and Research Laboratory - Special Volume of Conservation of Stone Objects, 150th Year Celebration of the Government Museum, Chennai, 2001.

6. Conservation of Amaravathi Limestone Sculpture in the Government Museum, Chennai. - Special Volume of Conservation of Stone Objects, 150th Year Celebration of the Government Museum, Chennai, 2001.

7. Science behind the Conservation of Stone Objects - Special Volume of Conservation of Stone Objects, 150th Year Celebration of the Government Museum, Chennai, 2001.

Thiru. **J. R. Asokan,** Curator, Design and Display Section.

1. Deep Sea Life - Museum's Journal, Vol 8, Government Museum, Chennai, December, 2002.

Thirumathi. **M. N. Pushpa,** Curator, Botany Section

1. Natural Dyes - Museum's Journal, Vol 8, Government Museum, Chennai, December, 2002.
2. Shifting Cultivation - Museum's Journal (Tamil), Vol 8. Government Museum, Chennai, December, 2002.
3. 'Megalithic Burials and Rituals' - Museum's Journal (Tamil), Vol 8, Government Museum, Chennai, December, 2002.

Dr. J. Raja Mohamed, Curator, Government Museum, Pudukkottai.

1. A 10th Century Buddha Statue - Museum's Journal, Vol. 8, (Tamil & English) Government Museum, Chennai, December, 2002.

Thiru. **M. Gandhi,** Curator, Government Museum, Vellore.

1. Temples of Salukkai - Museum's Journal, Vol. 8, Government Museum, Chennai, December, 2002.

2. "Tirthankaras on the Banks of *Palaru* and *Cheyyaru*" (Tamil) - Article published in the *Sruta Kevali, Suvadi 7, Edu.* 8 June 2003 in *Pazhangasu* January 2003 and in History of Vellore District Vol. II, Published by the Islamiah College, Vaniyambadi.

3. "Antiquities in the Government Museum, Vellore" - Article published in the History of Vellore District, Vol. II by the Islamiah College, Vaniyambadi.

4: "*Semmiamangalam* Inscription" - article published in the Avanam Vol. 14, July 2003.

Thiru. **P. Sam Sathiyaraj,** Curator, Government Museum, Madurai.

1. Two Recenly Discovered Memorial Stones in the Collection of the Government Museum, Madurai - Article published in the Proceedings Volume of the Twenty Second Annual Session of the South Indian History Congress, 2002, Department of History, University of Kerala.

2. "Problems related to the Transport and Display of Stone sculptures in the district museums in Tamilnadu" – Article published in the Proceedings of the Seminar on Conservation of Stone Objects with Special Reference to Lime-stone Objects.

Thiru. **A. Periyasamy,** Curator, Government Museum, Palani.

1. "Natya in the South Indian Temple Inscriptions"- Museum's Journal (Tamil), Vol 8, Government Museum, Chennai, December, 2002.

2. "Crimes and Punishments in the Inscriptions" - Museum's Journal (Tamil), Vol 8, Government Museum, Chennai, December, 2002.

Dr. C. Maheswaran, Curator, Government Museum, Erode.

1. Role of Folkloristic Studies in Determining the Native Tradition (in Tamil) 25-33. Changing Society, October 2002: Folkloristic Studies, Chennai Thannananal Publisher.

2. L.P.R. A Living Legend (in Tamil) – Trekking – Coimbatore, January, 2003 : Coimbatore Trekking Association.

3. Microbial Biodeteriogens on the Sculptures at the Bandipur - National Park - seminar proceedings of Conservation of Stone Objects, Government Museum, Chennai. (June, 2003)

Thirumathi. **J.M. Gandhimathi,** Curator, Government Museum, Kanchipuram.

1. How to Recognize South Indian Coins - Murasedu (14.4.03 issue)
2. Breaking Glass without Touching - Murasedu (3.5.03 issue)
3. History of Metal Icons- Murasedu (1.6.03 issue)
4. Dinosaurs - Murasedu (15.9.03 issue)

Thiru. **K. Saravanan,** Curator, Government Museum, Nagapattinam.

1. Restoration of a part of the Danish Fort at Tranquebar (Jointly with N. Sundararajan, Curator, Cuddalore) - Museum's Journal, Vol 8. Government Museum, Chennai, December, 2002.

RESEARCH ACTIVITIES

The following research projects are under progress - Chemical Conservation and Research Laboratory :

1. Infra Red Study on Paintings with the help of Indira Gandhi Centre for Atomic Research, Kalpakkam.
2. Environmental Monitoring in the Bronze Gallery of the Government Museum, Chennai.
3. Examination of Terracotta Figurines in the Arulmigu Nagamariamman Temple, Mylapore.
4. Stone Inscriptions discovered in the Kathalisvara Temple, at Thirukalambur, Pudukkottai district - Dr. J. Raja Mohamad, Curator, Government Museum Pudukkottai.

Study of the wall paintings in the A/m Vedaranyeswaraswamy Temple – Vedranyam with Thiru. Ashok Deen, Chemist, Archaeology Department- Thiru. K. Saravanan, Curator, Nagapattinam.

REPORTS

Dr. V. Jeyaraj, Curator, Chemical Conservation Research Laboratory

1. Report on the Sculptures of the A/M Sri Nagamariamman Temple, Mylapore, Chennai-600 004.
2. Report on the Conservation of Bronze Icons prepared for the use of the Hindu Religious and Charitable Endowments Department, Chennai-600 034.
3. Report on Conservation of two Paintings from Thiru. Hariharan.

Dr. C. Maheswaran, Curator, Government Museum, Erode.

Report pertaining to the workshop on 'Heritage of the Kongu Region' conducted by the museum under the joint auspices of the Department of History, Vellalar College for Women, Erode was prepared and sent to the college authorities.

CONSERVATION WORK

64 bronze icons, 12 terracotta objects and 12 wood carvings from the Archaeology Section; 96 silver coins, 240 copper coins and 12 silver medals from the Numismatic Section; 12 guns, 12 bamboo objects, 12 leather puppets, 3 books, 5 black and white photographs and one terracotta sarcophagus from the Anthropology Section and 28 oil colour paintings, 17 water colour paintings and 3 spinning wheels from the Contemporary Art Section were suitably treated and conserved for the museum department. Four Daniell's prints were suitably conserved and restored for the Raj Bhavan, Chennai under consultancy services.

25 bronzes, 12 Amaravati limestone objects, 10 stone sculptures, 26 paintings like oils painting, water colour paintings from Pudukkottai and Chennai museums, 2000 coins, a large brass lamp stand, 10 leather puppets, 14 guns, 13 textiles, 10 tribal materials, 14 miscellaneous objects, 2 large sized anchors, 2 large sized wooden doors and a large sized Meriah Sacrifice wooden post etc., were suitably treated and conserved - Chemical Conservation and Research Laboratory.

Four number of Adhichanalur iorn implements and upper part of a vessel iron bowl and five rifles were given to the conservation section for preservation and later displayed in the gallery.

Dry mounted specimens of sambar deer, mouse deer, kangaroo were suitably conserved. Preservatory treatment was given to the insects, echinoderms, reptiles and mammals in the reserve collection (356 Nos.) - Zoology section.

About 100 plants in the reserve collection, 50 vascular plants, millets and pulses, speciment of Entada scandens and fruits were given preservative coating. Anti-termite coating was given to the '*Kurinjippattu*' showcases and the lite-roof was provided on three show cases to arrest the rain water - Botany Section.

A three-tiered hero stone and a stone sculpture of Lakshmi were restored after mending its broken parts in the Government Museum, Erode.

The open exhibits (of stone sculptures and inscriptions) and palm-leaf manuscripts in the reserve colletions at the Kalaimagal Kavi Nilayam

were given chemical conservation treatment - Government Museum, Erode.

Preservative coating was given to all the bundles of palm-leaf manuscripts in the museum collection by the Curator and staff of the Government Museum, Palani.

CONSULTANCY CONSERVATION WORK

Four Daniell's Prints from Raj Bhavan were suitably treated under Conservation Consultancy Services. Twelve mementos from the office of the Honourable Chief Minister were received for valuation after examination - Chemical Conservation Research Laboratory.

STAFF CHANGES

Thiru. N. Sundararajan, Curator, Government Museum, Cuddalore was relieved from duty on 01-04-2003 to enable him to join as Assistant Curator, Reserve Bank Coins Museum, Mumbai.

Mr. G. Kalathy, Curator, Government Museum, Karur was transfered and posted as Curator, Government Museum, Cuddalore on 01.04.2003.

Thiru. M. Gandhi, Curator, Government Museum, Vellore was given the additional charge as Curator, Numismatics Section, Government Museum, Chennai from 10.06.2003 to 09.07.2003.

Thiru. M. Gandhi, Curator, Government Museum, Vellore was given additional charge as Curator, Government Museum, Kanchipuram from 31.07.2003 to 07.08.2003.

TOURS UNDERTAKEN

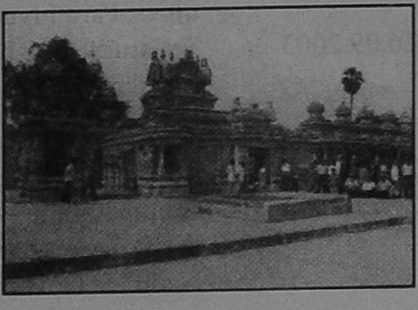
Dr. R. Kannan, Ph D., I.A.S , Commissioner of Museums.

05.10.2002-06.10.2002	Tiruvannamalai -To give archaeological prescription for conservation works of the Department of Archaeology
06.10.2002-08.10.2002	Tiruchi, Thanjavur - Inaugurated Capsule Course at Government Museum, Tiruchi and visited Thanjavur, Tranquebar arhcaeological sites.
10.11.2002-11.11.2002	Madurai -Inaugurated Capsule Course at Government Museum,Madurai
13.11.2002-14.11.2002	Hyderabad - Visited Defence Metallurgical Research Laboratory, Hydrabad
13.12.2002-15.12.2002	Thanjavur - Attended the valedictory function on the Workshop on "Metal Conservation" organised by the National Research Laboratory for Conservation, Lucknow.

20.12.2002-22.12.2002	Ernakulam, Cochin - Attended the Conference at SIAACM, Hill Palace, Tirupunitura, Cochin.
13.01.2003-14.01.2003	New Delhi - Attended the meeting conducted by the Minister of Tourism and Culture, New Delhi in connection with the loan of objects for the exhibition to be arranged by the British Museum, London.
25.02.2003	To inspect the Government Museum, Pudukkottai.
20.04.2003-21.04.2003	Salem - To inspect the Government Museum, Salem.
14.05.2003-17.05.2003	Nagercoil, Kanyakumari, Tirunelveli, Madurai - To inspect the Government Museums at Kanyakumari, Tirunelveli, Virudhunagar and Madurai.
26.06.2003-30.06.2003	Ladakh - To attend the National Seminar on Sources of History on Sub Himalayan Region of Himachal and Ladakh organised by Central Insitute of Buddhist Studies, Choglamsar, Leh.
18.07.2003-20.07.2003	Vellore - To participate and deliver a talk in the seminar conducted by Tamil Nadu Archaeological Society at Vellore.
16.09.2003-17.09.2003	Kanyakumari - In connection with the inauguration of Travancore Gallery at Government Museum, Kanyakumari.
28.09.2003	Trivandrum - To participate and deliver a talk on Disaster Management in the Workshop on Museums and Disaster Planning Preparedness and Management Organised by National Museum Insitute, New Delhi at Trivandrum, Kerala.

Dr. V. Jeyaraj, Curator, Chemical Conservation and Research Laboratory.

03.12.2003-14.12.2002	Undertook tour to Lucknow, Hyderabad and Thanjavur in order to attend the International workshop on Metal conservation.
06.09.2003	Undertook tour to Kanchipuram, Mahabalipuram and Muttukkadu along with the trainees of the 29th Refresher Course on Care of Museum Objects to explain the various conservation activities conducted in the monuments of



the State Department of Archaeology and Archaeological Survey of India.

Thiru. **R.Balasubramanian,** Curator, Archaeology Section.

13.09.2003- 18.09.2003	Tour to Kanyakumari in connection with organising 'Travancore Gallery' in the Government Museum, Kanyakumari.

Thiru. **J. R. Asokan,** Curator, Design and Display Section.

18.11.2002- 20.11.2002	To participate in the 'Lighting Workshop' conducted by National Museum and the National Museum Institute at New Delhi
13.09.2003- 17.09.2003	To establish 'Travancore Gallery' in the Government Museum, Kanyakumari.

Dr. C. Maheswaran, Curator, Government Museum, Erode.

26.01.2003	To acquire treasure-trove object of a Tamil inscription (as two parts) from Koothanpondi, Bhavani taluk.
02.04.2003	To study various heritage centres in and around Thingalur.
13.05.2003	To inspect the antique hero stone at Thingalur
22.05.2003	To verify the museum objects according to the Accession Register, Government Museum, Karur.
05.06.2003	To study the antique stone sculptures of Kariya Kali Amman and Chella Mooppan, Aanur.
12.06.2003	To study the tribal artefacts at the Tribal Research Centre, M. Palada, Udhagamandalam.
05.07.2003	To inspect the treasure-trove stone sculpture of Navakandam, Chennimalai.
28.07.2003	To study the brass images and inscriptions at Angalaparameswari Temple, Pachappali.
18.08.2003	To study megalithic antiquities and later Chola inscriptions, Kulathupudur.
02.09.2003	To study the Kannada inscriptions found over a megalithic menhir, Mathippanur
22.09.2003	To study prehistoric antiquities and the later Chola antiquities, Paruthiyur.
26.09.2003	To study the herostone and other stone sculptures, Mayilambadi.

Thiru. **M. Gandhi,** Curator, Government Museum, Vellore.

21.11.2002- 27.11.2002	To Swamimalai, Nachiarkoil, Salem, Pallipalayam and Coimbatore to collect specimens for the "Exposition on the Progress of the Industrial and Handicrafts of Tamil Nadu" at Government Museum, Chennai.

Oct. - Feb, 2003	Often to Government Museum, Chennai in connection with its 150th Anniversary Celebrations.
25.05.2003	To inspect treasure-trove at Padaivedu, Polur taluk.
28.05.2003-29.05.2003	To the Government Museum, Chennai in connection with 151st anniversary celebrations of the Government Museum, Chennai.
10.06.2003-20.06.2003	To Chennai in connection with 151st Anniversary of the Government Museum, Chennai and to take up additional charge of the Numismatic Section in the Government Museum, Chennai.
23.06.2003	To inspect antiquities in hillock of Karumbur, Vaniyambadi taluk, Vellore district.
24.06.2003-26.06.2003	To Chennai in connection with work in the Numismatic Section
27.06.2003	To inspect exhibits in the Government Museum, Cuddalore.
29.06.2003	To inspect exhibits in the Government Museum, Krishnagiri.
09.07.2003-10.07.2003	To Chennai to hand over the additional charge of Numismatics Section, Government Museum, Chennai.
31.07.2003-07.08.2003	To take additional charge of the Curator, Government Museum, Kanchipuram.

Thiru. P. **Kasilingam**, Curator, Government Museum, Salem.

27.02.2003	To inspect the treasure-trove bronzes at Pudupalayam, Salem
29.04.2003	To inspect the treasure-trove objects at Revenue Divisional Office, Mettur.
05.06.2003	To inspect the treasure-trove objects at the Taluk Office, Yercard.
25.06.2003	To inspect the treasure-trove objects at the Taluk Office, Vazhapadi.
27.06.2003-27.07.2003	To verify the objects in accordance with the Accession Register at the Government Museum, Erode.

Thiru. **P. Sam Sathiaraj**, Curator, Government Museum, Madurai.

07.10.2002	To inspect the loose sculptures at Eranium village, Madurai district.
25.11.2002	To inspect the treasure-trove pottery finds at Uthhamapalayam, Theni district.
08.01.2003	To inspect the treasure-trove burial urns at Thirumangalam, Madurai district.
14.06.2003-	To attend the works in connection with the celebrations

19.06.2003	to mark the completion of 151 years of the Government Museum, Chennai.
14.07.2003-15.07.2003	To Government Museum, Tirunelveli to verify the museum objects as per the Accession Register.
01.09.2003	To inspect the treasure-trove bronze icon at Vadippatti, Madurai district.

Thiru. **A. Periasamy**, Curator, Government Museum, Palani.

11.11.2002-16.11.2002	To attend the capsule course on "Conservation of Cultural Heritage" at Government Museum, Madurai.
26.03.2003	To inspect treasure-trove sculptures at Ayakudi, Palani taluk.
02.06.2003-19.06.2003	To attend the works in connection with the celebrations to mark the completion of 151 years of the Government Museum, Chennai

Thiru. **G. Karunanidhi,** Curator, Government Museum, Tiruvarur.

13.06.2003	To inspect the Avoor stone sculpture of Kali, at Taluk Office, Valangaiman.
20.06.2003	To inspect the Anthikadu village, bronze icon of Kali and metal objects – *soolam* (Asthirathevar) at Madukkur village, stone sculpture Parvathi at Mahizhakottai village bronze – Parvathi at Taluk Office, Pattukkottai, Tanjore district.
08.07.2003	To verify the museum objects as per Accession Register at the Government Museum, Nagapattinam.
25.08.2003	To handover the 150 years old copper kasumalai (91 Kasu) to the Government Museum, Chennai.
04.09.2003-05.09.2003	To accompany with the Curator, Zoology Section, Government Museum, Chennai and Curator, Government Museum, Nagapattinam to attend the work related to digout the whole skeleton of whale at the Nagapattinam sea-shore and cleaning the skeleton at Government Museum, Nagapattinam.
12.09.2003	To inspect the bronzes and metal objects of Anai Vadapathi and Sengalixuram village at the Taluk Office, Kodavasal.
19.09.2003	To inspect the Devi stone sculpture of Painkkattoor village and Ganesa bronze icon of Savalakaran village at the Taluk Office, Mannargudi.

Thiru. **K. Saravanan,** Curator, Government Museum, Nagapattinam.

07.10.2002-12.10.2002	To attend the capsule course on "Conservation of Cultural Heritage" at the Government Museum, Tiruchirappalli.

13.11.2002- 15.11.2002	Study tour to DMRL- Hyderabad in connection with the establishment of "Exposition on the Progress of the Industrial and Handicrafts of Tamil Nadu", in Chennai Museum, along with the Commissioner of Museums and Assistant Director of Museums.
21.11.2002- 23.11.2003	Study tour to Kumbakonam, Swamimalai and Nachiyarkoil in connection with the establishment of the "Exposition on the Progress of the Industrial and Handicrafts of Tamil Nadu" along with the Assistant Director of Museums.
28.01.2003	To inspect treasure-trove finds of Shettirabalpuram village at the Taluk Office, Mailaduthurai .
09.04.2003	To inspect the Thirekkala Chery village treasure-trove objects at the Tharangambadi Taluk Office.
09.05.2003	To inspect the treasure-trove objects at Pattukkottai Taluk Office.
26.05.2003- 20.06.2003	To attend the works connected with the 151st year celebrations of the Government Museum, Chennai
04.07.2003	To verify the museum objects as per the Accession Register at Government Museum, Thiruvarur.
13.08.2003	To study the paintings at Vedaranayaswamy temple at Vedaranyam, Tiruvarur district.
19.08.2003	To inspect the whale skeleton at Therkkupoigainallur village, Tiruvarur district.
28.08.2003	To inspect the treasure-trove objects at Papanasam Taluk Office, Tiruvarur district.
05.09.2003	To excavate and collect the whale skeleton at Therkkupoigainallur village, Tiruvarur district.
During Nov., Dec., Jan, 2003	To attend the works in connection with the celebrations to mark the completion of 151 years of the Government Museum, Chennai.

Thiru. **C. Govindaraj,** Curator, Government Museum, Virudhunagar.

16.06.2003	To study the treasure-trove bronzes at Senkottai Taluk Office, Thirunelveli district.
23.06.2003	To study the treasure-trove bronzes at Thiruchendur Taluk Office, Tuticorin district.

Tmt. **J. M. Gandhimathi,** Curator, Government Museum, Kanchipuram.

02.05.2003	To inspect the stone sculptures and pillar at Government Special Home for Children at Chengalpattu.

23.05.2003	To inspect the unearthed stone sculptures at the Township Middle School, Ponneri taluk, Thiruvallur district.
22.08.2003	To inspect the treasure-trove objects at Thirukalukundram Taluk Office.
28.08.2003	To inspect Thiruparuthikundram Jain Temple accompanied with District Collector and other department officials regarding its renovation.

Tmt. **S. Krishnammal,** Curator, Government Museum, Kanniyakumari.

10.11.2002	To inspect the inscriptions at Urapanai village, Agasteeswaram taluk.
12.01.2003	To inspect the Aranmula mirrors at Aranmula, Kerala State and the treasure-trove objects at Vilavancode Taluk Office.
04.02.2003	To inspect the palm-leaf manuscripts at Pedamannizhavizhai village, Kanyakumari district.
05.03.2003	To inspect the *virakal* at Leepuram, Agasteeswaram taluk.
21.05.2003-27.05.2003 04.06.2003-19.06.2003	To attend special work at the Government Museum, Chennai in connection with the celebrations of the 151st Anniversary.
03.07.2003	To inspect the treasure-trove objects at Vilavancode Taluk Office.

Thiru. **J. Mullaiarasu,** Curator, Government Museum, Coimbatore.

21.10.2002-26.10.2002	To attend the training course on "Conservation of Cultural Heritage" organised by the Chemical Conservation and Research Laboratory, Government Museum Chennai at the Government Museum, Salem.
27.11.2002-28.11.2002	To collect objects from M/s. Suguna Motors - Kalapatty and M/s. Santhi Gears - Singanallur in connection with the "Exposition on the Progress of Industries and Handicrafts of Tamil Nadu" at the Government Museum Chennai.
10.12.2002 & 06.01.2003	To Government Museum, Chennai in connection with its 151st year celebrations.
30.01.2003	To inspect the treasure-trove bronzes at the Taluk Office, Udumalpet.
25.02.2003	To inspect the treasure-trove objects at the Taluk Office, Pollachi.
24.03.2003	To inspect a herostone at Periya Kuili village, Palladam taluk.

01.04.2003	To inspect the stone sculpture at Mathuvarayapuram, in Coimbatore district.
04.06.2003-19.06.2003	Tour to Chennai in connection with the 151st celebrations of the Government Museum, Chennai
03.07.2003	To inspect and verify museum objects at the Government Museum, Udhagamandalam.
13.08.2003	To study the archaeological excavation site at Periakuili village in Palladam taluk.

Thiru. **T. Packirisamy**, Curator, Government Museum, Sivaganga and Ramanathapuram.

02.12.2002	To receive a working model of desalination plant, TWAD Board, Naripaiyur to display in the "Exposition on the Progress of Industries and Handicrafts of Tamil Nadu" at the Government Museum, Chennai.
05.12.2002 and 10.12.2002	To receive a model of the salt plant, Valinokkam, Ramanathapuram to display in the "Exposition on the Progress of Industries and Handicrafts of Tamil Nadu" at the Government Museum, Chennai.
24.01.2003	To Kalayarkoil and Aranmanaisiruvayal excavation site along with the Commissioner of Museums.
28.01.2003	To inspect treasure-trove bronze icon of Uthirakoswamangai and wood carvings of Vedhalai village at the Taluk Office, Ramanathapuram.
01.03.2003	Accompained the Commissioner of Tourism Development and the District Collector of Sivaganga to visit Karaikudi, Chettinad, Pillaiyarpatti, Kalayarkoil and Idaikkattur for establishing them as tourist spots.
19.06.2003	Tour to Chennai in connection with the 151st year celebrations of the Government Museum, Chennai
08.07.2003	To verify by museum objects according to the Accession Register at the Government Museum, Palani.

VISITORS

During the period from October 2002 to September 2003 the number of visitors, who visited the museums are furnished below including school children:

Chennai	2,49,034
Pudukkottai	45,230
Salem	13,654
Maduai	55,921
Tiruchirappalli	19,769

Vellore	35,050
Erode	3,500
Udhagamandalam	4,255
Cuddalore	3,254
Tirunelveli	13,670
Kanyakumari	14,287
Krishnagiri	3,800
Palani	14,527
Tiruvarur	24,451
Nagapattinam	8.751
Kaancheepuram	7.612
Ramanathapuram	1,564
Sivagangai	8,868
Karur	4,879
Virudhunagar	4,037
Coimbatore	405

APPRECIATION LETTERS

I thankfully acknowledge the receipt of your kind invitation inviting me to the wonderful celebrations to mark the completion of 151 years of Government Museum, Chennai. I also had the opportunity to witness the function in the Television and also read from the Press. All the friends and well-wishers of Dr. R. Kannan should be proud of his great contribution to the remarkable success of the function. I consider this function as yet another opportunity to demonstrate your leadership skills and administrative abilities.

We wish you all the best in all your future endeavours.

Dr. A. Jayaraman, Member Secretary,
Centre for Entrepreneurship Development (Tamilnadu)
(Professor & Head, Dept. of Entrepreneurship Studies,
Madurai Kamaraj University).

It was delightful to hear from you and receive the Museum Journal. I am happy to see that you have highlighted some little known facts about the artillers used in or acquired by the then Pudukkottai State. Here I must mention that the reprinting of the Pudukkottai Manuals was a laudable effort on your part. Many scholars approach on for a glimpse of the rather brittle volumes in my posssession. Now I can rest easy!

Rama Devi. R. Tondiaman,
Rajagopalapuram,
Pudukkottai.

Thank you for your letter dated 20 September 2002 and for sending us copies of the Bulletin of the Chennai Government Museum (to which we already subscribe) and of the Museum's Journal. We have not previously seen the latter title and although I am afraid we are unable to undertake an exchange of publications with you, we will order it through our normal supplier. Thank you for drawing this journal to our attention.

The British Library,
Oriental and India Office Collection,
96 Euston Road, London NW1 2DB.

Just a few lines to say again how pleased I was to be able to have met you again and to have been able to catch up on what is happening at the Museum. The recent work there is really most impressive and I want very much to come back again, possibly in a years time, to see the Museum in its new state. Many, many congratulations to you and your staff. Hope to keep in touch.

Robert Knox,
The British Museum,
Department of Oriental Antiquities,
London.

From the Editorials : "A happy circumstance brought Pandit Jawahalal Nehru to preside over the centenary celebration of the Madras Museum. His is one of the most encylopaedic minds of this age, able to appreciate the value of well-equipped museums in developing and spreading knowledge. An equally versatile mind, Dr. Edward Balfour's conceived the possibility of starting the Museum. There were zealous workers in this field before Dr. Balfour, who was a surgeon and medical officer attached to the Madras Governor's Bodyguard, and also Assay Master and Chairman of the Madras Literary Society. The Literary Society happily still flourishes and has been an auxiliary of the Royal Asiatic Society of London. The Society decided in 1838 to start a Museum in the Old College buildings at Nungambakkam housing a large collection of geological specimens. The Society also held exhibitions of pictures of art, notably copies of the Ajanta paintings. But it was Dr. Balfour who first mooted the idea that Government should establish a comprehensive, permanent museum which he offered to supervise. The Board of Directors of the East India Company were persuaded to make a small grant to establish the museum, and a small recurring sum for its maintenance. Dr. Balfour set to work at once and was soon able to gather a number of rare scientific and artistic treasures. The nucleus of the Madras Museum was the Madras Literary Society's own geological collection. First housed in the old College, the Museum later moved into a building on Pantheon Road, where it is still part of the magnificent structure raised to accommodate

an ever-growing number of exhibits. The library, started as part of the Museum, later blossomed into the Connemara Public Library, located nearby. Through the 100 years of its existence, the Madras Museum has had the good fortune of being directed by persons who spared no pains in making it a real temple of knowledge. As Chief Minister, Mr. Kumaraswami Raja pointed out, the high standards maintained by the Museum in the scope and variety of its collections, in the display of its exhibits, and in the services it offers to the public - both to casual visitors and research scholars - have been recognised by competent observers such as the Committee of the Museums Association of Great Britain."

This Day That age
from the page of The Hindu.
dated November 28, 1951
Madras Museum is 100 Years Old

I wish to thank you for your gracious hospitality and warm-welcome extended to me during my visit with you. Meeting with you and your staff and exchanging views was a gratifying experience for me. We look forward to opportunities for exchanging views of mutual interest. Next time you are in Delhi please do let me know so that I can arrange your visit to the AIIS in Gurgaon.

Dr. Vandana Sinha, Ph D.,
Archivist,
American Institute of Indian Studies,
Center for Art & Archaeology,
Gurgaon - 122001, Haryana.

Congratulations for having completed 151 years of the museum as well as the celebrations of the same. Thank you for the invitation card. But the same received by me on today itself. However, wish a many success for the performance of museum for years to come.

Dr. Archana Roy,
Director,
Birla Academy of Art and Culture,
108, Southern Avenue, Kolkata - 700 029.

Felicitations to your museum for completing 151 successful and glorious years! Thank you for inviting me to participate in the above celebrations.

Wishing you best wishes for the future and with kind regards.

Dr. Kalpana Desai,
Director,
Chhatrapati Shivaji Maharaj Vastu Sangrahalaya,
(formerly Prince of Wales Museum of Western India, Mumbai.

A great collection of artefacts, which have been preserved well and also kept in such a way to attract the interest of the viewer. There is a good collection of tools of ancient age. I wish this museum all the best.

M.V. Anand,
General Manager,
Salem Steel Plant, Salem.

I don't know how to congratulate adequately for all the efforts that was put in by the officials here with such meagre resources, a great task was achieved. The staff deserve much support.

I am certain that these collection would one day help making a large treasure house knowledge and wisdom.

Aircmde. P.A.R. Kumar,
Director,
GKD Institute for Technological Resources, Coimbatore.

Kindly refer to your letter dated October 23, 2003 and happy to receive your excellent publications. Needless to say that these publications will immensely help studnets/scholars. Thanking you for your kind gesture and hope in future you will extend similar help and cooperation.

As desired, we are sending you Bharat Kala Bhavan Publications i.e. Gandhara Sculpture, Gold Coins and Ganjifa in Indian Art in exchange.

T. K. Biswas,
Joint Director,
Bharat Kala Bhavan, Banaras Hindu University, Varanasi - 221005.

Thank you for your kind letter dated 23 October 2003 while sending us five of your recent publications on the occasion of the 151st year celebrations of the Government Museum, Chennai.

We are sorry that we do not have such excellent publications to send you in return - though we will continue sending you our research Journal, INDICA, as also other publications that are released from time to time.

Thanking you for the wonderful work you are doing in the promotion of Museums and Museology - and with all good wishes to you and to your dedicated Staff - for the new year 2004.

Dr. Aubrey A. Mascarenhas,
Director,
Heras Institute of Indian History and Culture,
Mumbai.

A.P.J. Abdul Kalam, President, releasing a souvenir brought out to mark the completion of 151 years of the Government Museum, Chennai, on Thursday. Looking on are the Governor, P. S. Ramamohan Rao, and the Chief Minister, Jayalalithaa. — Photo: V. Ganesan

"Today's Museum should act as a cultural window to our country. It should graduate from being the custodian of ancient culture into a platform for disseminating cultural values across the world and take a lead role in transforming India into a developed country by 2020," the President said, unveiling a commemorative plaque and releasing a souvenir.

centres of ancient India. In 1951, the centenary celebration of the museum was inaugurated by Pandit Jawaharlal Nehru, the then Prime Minister of India.

The museum is internationally known mainly for its Amaravati sculprures, bronzes, coins and medals. It has the largest collection of Roman coins outside Europe.

As part of the post centenary golden jubilee celebrations, the museum is currently being renovated and refurbished. It has also recently reprinted several old catalogues that were out of print for many years. ■

Chennai, Sept 17:

Nearly 40,000 temples built by different dynasties are located in the South and are still being preserved. This is a welcome sign, M A Gowrishankar, Special Commissioner, Hindu Religious and Charitable Endowments (HR and CE) Department, has said.

Delivering his address at the valedictory function of the 29th refresher course on care of museum objects that was organised by Chemical Conservation and Research Laboratory (CCRL) yesterday, Gowrishankar said that through these temples, the culture, art and other works of the dynasties could be identified even now and it would be very helpful to research scholars.

Dr R Kannan, Commissioner of Museums, highlighted the need for people's participation in preserving the antiques and the need for understanding the items displayed at the gallery.

NOT MANY are aware that among all the cities in India, Chennai boasts of the largest number of museums. While tourists throng the bigger museums such as the Government Museum at Egmore and the Fort Museum within the Fort. St. George, the smaller museums such as the Archaeological Museum of the Madras University, the Ramananujam Museum at Royapuram and the Prehistoric Museum at Poondi are hardly known to the many Chennai-ites.

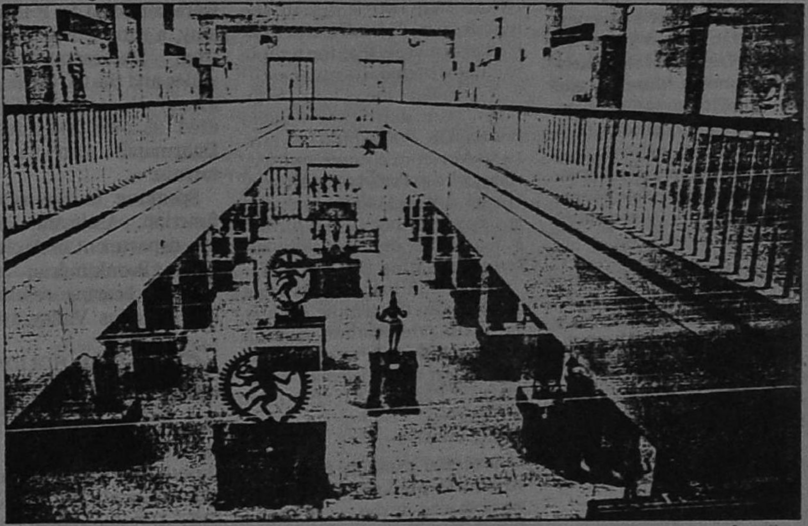
The Government Museum at Egmore, popularly known as the Madras Museum, is one of the oldest and biggest in South Asia. Way back in 1828, the Madras Literary Society, one of the earliest voluntary organisations of Madras, launched a quiet campaign for starting a Museum of Economic Geology in the city. Towards this end, the society began to collect geological samples but it did not have the financial resources or the technical expertise to establish

OLD AND NEW

. **AT** the *Government Museum*, Chennai, efforts are on towards modernisation. Check out the modern showcases at the 'Foreign Animals Section Gallery' that are almost as tall as eight feet high. The section hosts around 20 specimens, of which four have been made frame-less and capture the backdrop of each of the animals in its own natural setting. You can't miss the 'Malaya Tapir' typically found in Central and South America. The new diorama with the Tapir display is the first of its kind in the *Government Museum*.

"The frame-less technology adopted allows viewers to appreciate a specimen sans any distraction, usually caused by a thick frame," says K Lakshminarayanan, Assistant Director, *Government Museum*. That apart, the features of this new technology include it being dust-proof, with provision for moisture-absorption. Not-to-forget the dichronic halogen lamps fitted in the showcases that have fans to exhaust hot air.

Had the museum imported the showcases, each would have cost Rs7.5 lakhs. The showcases have been produced locally at a cost of Rs75,000 each. The modern showcases have been adopted for the Bronze Gallery as well, and in the children's section of the museum, plywood showcases have been replaced with metal sheet.



Treasure house of art

THE Government Museum today observed Fire Safety Day and a fire fighting drill was organised in the museum campus to mark the occasion.

Speaking to reporters, the Commissioner of Museums, R Kannan said that the Government Museum in Chennai was second only to the museum in Kolkata, and was therefore a priceless piece of heritage which needed to be preserved at all costs. Pointing out that there had been a major fire in the museum about three years ago, Kannan said that quick action by trained museum staff had saved the situation, resulting in very little damage.

The Government Museum at Egmore, one of the oldest and . Asia, is internationally known for its Amaravati sculptures, bro medals. As part of the post centenary golden jubilee celebr present being given a facelift.

ONE OF the fundamental duties of an Indian citizen is to "value and preserve the rich heritage of our composite culture." Yet, few endeavour to value our heritage, leave alone help preserve it, if the Meenakshi Sundareswarar Temple is an example.

To create a public awareness of the need to preserve temples, V. Jeyaraj, Curator of the Chennai Government Museum and head of the Chemical Conservation and Research Laboratory, is in the city to conduct a six-day "capsule course" in 'Conservation of Cultural Heritage,' organised by the Government Museum.

Painting competition

The Government Museum, Madurai, along with the Pidilite Industries Limited, will organise a painting competition for school students on the Gandhi Museum campus on September 12 and 13. The competition will be conducted in the following groups: Standard I to III, IV to VI, and VII to IX. The painting competition for matriculation school students will be held on September 12, and for the

PUDUKOTTAI, MARCH 30. An inscription of Chola King Kulothunga-I (1070-1129 A.D.) has been discovered at the Kathaliswara temple at Thirukalambur near Ponnamaravathi in Pudukottai district.

The inscription provides details of endowment made by the King, in his 42nd regnal year, to ensure that two lamps in the temple were lighted perpetually. It also reveals that the temple was constructed a century earlier — under the Chola reign rather than during the Pandya period. The Pudukottai Government Museum curator and secretary of the Pudukottai History Forum, J. Raja Mohammed, and another member of the forum, K. Rajendran, discovered the inscription during field surveys.

Though 15 inscriptions were copied from the temple as early as 1920s, the earliest among them dated back to the ninth regnal year of Jatavarman Kulasekara Pandya-I (1190-1218 A.D.).

Over 300 students from 37 schools in Madurai district participated in the competition, which was classified into three groups — Group I (Standard I to III), Group II (Standard IV to VI) and Group III (Standard VII to IX).

EXPRESS NEWS SERVICE

Salem, March 19: Compact disc and slides on Indus Valley symbols found on the rocks in Dharmapuri were released at the Salem district museum today.

The discs which run for 3.5 hours and 150 slides were compiled by P Duraisamy, a retired head master from Dharmapuri. The slides and the CD depict original rock paintings discovered in over 200 sites in Dharmapuri district's hilly terrain.

Speaking at the release function, Assistant Director, department of Archaeology, Poonkundran said symbols bearing resemblance to Indus Valley symb-

SUMMER HOLIDAYS are here, and though it's virtually raining heat in the city, a number of students gear for the annual month-long summer camp, organised jointly by the Government and the Gandhi Museum.

Drop into the Gandhi Museum campus over the next month, and you will see different classes on arts, crafts and languages going on simultaneously on any open space available.

A compact disc on rock inscriptions was released on Wednesday at the Salem Government Museum.
— Photo: P. Goutham

for granting licence too were not paying any attention to the historical significance of such rock inscriptions.

He said he had toured widely to film the inscriptions in 48 places, including Mallapadi, Veeramalai, Krishnagiri, Kollahalli and so on in Tamil Nadu, Irulapenda in Andhra Pradesh, and Meethimalla and Panahalli in Karnataka.

According to the curator of the museum, P. Kasilingam, the Discovery Channel had approached Mr. Ramasamy to buy the CDs, but he was yet to make up his mind on this.

MADURAI, APRIL 16. A burial urn and 17 black and red potteries have been discovered from a vineyard at Narayanthevanpatti in Theni district and handed over to the government museum here.

The urn, 3 feet in height and five feet in circumference at the mouth, would have been used those days for primary and secondary burials. Inside and surrounding the urn were the 17 black and red potteries, be-

அருங்காட்சியகத்தில் முதியவர் ஒப்படைத்தார்

சிவகங்கை, மே.9–

ஓலைச்சுவடி மூலம் எழுதிய திருக்குறள் அரசு அருங்காட்சி யகத்தில் பொதுமக்களின் பார் வைக்கு வைக்கப்பட்டுள்ளது

முதியவர் சாதனை

சிவகங்கை நகரை சேர்ந்த முதியவா வேலு லட்சுமணன். இவர் திருக்குறளை ஓலைச்சுவடியில் எழுதும் பணியை ஏப்ரல் 10–ந் தேதி தொடங்கினார். அரசு அருங்காட்சியகத்தில் இப்பணியை தொடங்கிய அவர் 20 நாட்களில் எழுதி முடித்து விட திட்டமிட்டிருந்தார்.

தொடர்ந்து அவர் 16 நாடகளுக்குள்ளாகவே 1330 திருக்குறளையும்ஓலைச்சுவடியில் எழுதி முடிததார் அநத் ஓலைச் சுவடிகளை அரசு அருங்காட்சியகத்தில் ஒபபடைக்கும் விழா கலெக டர் சந்தோஷ்பாபு தலைமை யில் நடைபெறறது. பசும்பொன் தேவர் நினைவு அ ற க் க ட் ட ளை துணைபொறுப்பாளர் எஸ். தங்கவேல் முன்னிலை வகித் தார். அரசு அருங்காட்சி யக காப்பாட்சியர் பக்கிரிசாமி வர வேற்றார்

கலெக்டர் சந்தோஷ்பாபு

சிவகங்கை, அக்.1ம

சிவகங்கை மாவட்டத்தில 2000 ஆண்டுகளுக்கு முந்தய முதுமக்கள் தாழி கண்டுபிடிககப பட்டுள்ளது.

சிவகங்கை அரசு அருங்காட சியகத்தில் இப்பொழுது அரிய அரும்பொருளான முதுமககள தாழி ஒனறு காட்சிபபடுத்தப பட்டுள்ளது. இத்தாழி சிவகங்கை மாவட்டம், திருப்பத்தூர் வட டம், சிறுமருதூர் குரூப், கொடுங் குன்றம்பட்டி, கண்மாயில் மேற்கள ஆயவின மூலம் கவை டெடுக்கப்பபட்டது. இத்தாழி அரசு அருங்காட்சியகதுறை மற றும் தொலலியல் துறையின் ஆணையர் மற்றும மாநில முதன்மை புதைபொருள் அதிகாரி முனைவர் ராகண்ணன ஆணையின்படி சிவகங்கை மாவட்டக் கலெக்டர் ஜஸபீர் சிங் பஜாஜின் உதவியுடன் திருப் பத்தூர் வட்டாட்சியரிடமிருநது பெறபபட்டது. இம்முதுமககள தாழி இருமபு காலத்தைச் சோந ததாகும். இரும்புகாலம 2000 ஆண்டுகளுக்கு முற்பட்டது

சிலையும், ஊர் அருகில் ஒரு முனிவர் சிலையும். பிற்காலக் கல்வெட்டு ஒன்றும் காணப்படு கின்றன. இவற்றுள் மகாவீரர் சிலையும்.முருகன்சிலையும்அழ குற உருவாக்கப்பட்டுள்ளன. மகா வீரர்முக்குடைக்குக்கீழே ஒருஅரி யணையில் சமணக்காலிட்டுத் தவக்கோலத்தில் அமர்ந்த நிலை யில் உள்ளார். இருபுறமும் இரண் டு பணியாளர்களும் அரியணை க்குக் கீழே மூன்று சிங்க உருவங்க களும் செதுக்கப்பட்டுள்ளன. இங்குள்ள சிலைகளில் மூதேவி, முருகன், மகாவீரர் ஆகிய சிலைகள் முற்காலச் சோழர் காலத்தைச் சேர்ந்தவையாகும். இச்சிலைகளை அருங்காட்சியகத் திற்கு வழங்கி ஆணைகள் பிறப் பிக்கப்பட்டன.

நாகை,மாாச.8–

நாகையை அடுத்த கீழ் வேளூரில் கண்டெடுக்கப்பட்ட பார்வதி, தேவி ஐம்பொன சிலைகள் நாகை அரசு அருங் காட்சியகத்தில் ஒப்படைக்கப் பட்டது.

ஐம்பொன்சிலை

நாகையை அடுத்த கீழ் வேளூர் தாலுகா பிரதாப ராமபுரம கிராமததில் கடநத சில ஆணடுகளுககு முன 81 செ.மீ. உயரமும், 23 செ.மீ அகலமும், 53 கிலோ எடை யுள்ள 11–ம நூறறாண்டைச் சேர்நத பார்வதி, தேவி, ஐம் பொன் சிலை கண்டெடுக்கப் பட்டது

இந்திய புதைப்பொருள் சட்டப்படி நடவடிக்கை எடுக கபபட்டு ச்சிலையை நாகை

அருங்காடசியகத்திற்கு அருங காட்சியகங்களின் ஆணையா, முனைவா ராகண்ணன ஒதுக கீடு செய்ததன படி நாகை மாவட்ட கலெக்டா சுதிப ஜெயின் அருங்காட்சி யகத்திறகு வழஙக உத்தரவிட்டார்.

கிருஷ்ணகிரி, ஜன.30–

குடியரசு தினத்தை முன் னிட்டு கிருஷ்ணகிரி அரசு அருங் காட்சியகத்தில் தபால்தலைகள் சிறப்பு கண்காட்சி நடைபெற் றது.

நேதாஜி பிறந்த தின விழா தொடர்பாக அவர் வாழ்க் கையின் சிறப்பு குறித்த நிகழ்ச் சிக்கு தலைமையேற்று சிறந்த சேகரிப்புக்கு பரிசுகளை வழங்கி முன்னாள் படைவீரர் நலத்து றையின் உதவி இயக்குநர் ராஜேந் திரன் அவர்கள் சிறப்புரையாற் றினார்.

திருவாரூரில்

அரசு அருங்காட்சியகத்தில் சொற்பொழிவு

திருவாரூர், டிச.10—

திருவாரூர் அரசு அருங்காட்சிய கத்தில் மாதாந்திர சொற் பொழிவு நடைபெற்றது. விழா வுக்கு திருவாரூர் இந்தியன் பாங்கியின கிளை மேலாளா ரகுபதி தலைமை தாங்கினார். அருங்காட்சிய காப்பாட்சியர் கு.கருணாநிதி வரவேற்றார். இந்து சமய அறநிலைய ஆட்சித் துறை உலோகத் திருமேனிகள் பாதுகாப்பு மைய உதவி ஆணை யர் எம் விஜயரெங்கதுரை ஆன்மீக கலாச்சாரம் பற்றி சொற்பொழிவு ஆற்றினார்.

துக்கோட்டை மார்ச் 22—

துக்கோட்டை மாவட்டம் ரான்னமராவதிக்கு அருகி ள்ள திருக்களம்பூர் கதலிஸ் வரர் கோயிலில் முதலாம் குலோத்துங்க சோழனின் (கி.பி.1070-1120) கல்வெட் டொன்று புதிதாக கண்டுபிடிக் கப்பட்டுள்ளது- சமீபகாலங்

மதுரை. செப்.13-

மதுரை. மெட்ரிக் பள்ளி மாணவர்களுக்கான ஓவியப் போட்டி நேற்று நடந்தது-

அரசு அருங்காட்சியகம் மற்றும் பிடிலைட் நிறுவனம் சார்பில் நடந்த இந்த போட்டி யில் 20மெட்ரிக் பள்ளிகளைச் சேர்ந்த 200 மாணவர்கள் கலந்து கொண்டனர்.

முதல் வகுப்பு துவங்கி 9ம் வகுப்பு வரை உள்ள மாணவர்களை மூன்று பிரிவுகளாக பிரித்து இந்த போட்டிகள் நடத்தப்பட்டன. தாங்கள் விரும்பிய தலைப்பில் மாணவர்கள் வண்ண ஓவியங் களைத் தீட்டினர். அருங்காட் சியக காப்பாளர் சாம் சத்யராஜ், பிடிலைட் நிறுவனத்தைச் சேர்ந்த தியாகராஜன், இருதய ராஜ், ஆனந்தன் உள்பட பலர் போட்டிகளை நடத்தினர்.

மதுரை. ஏப். 8. தேனி மாவட்டம் நாராயணத்தேவன்பட்டி கிராமத தில் சுமார் 2000 ஆண்டு பழமை யான முதுமக்கள் தாழிகள் மற்றும் மனைத்திண்ணைகள் கண்டுபிடிக்கப் பட்டன.

நாராயணத்தேவன் பட்டி கிரா மத்தில் கருளிப்பட்டியைச் சேர்ந்த மோகன், ராமகிருஷ்ணன் ஆகியோ ருக்குச சொந்தமான நிலத்தில் வண் டிப் பாதையை செப்பனிடும் பணி யில் ஈடுபட்டிருந்தனர்.

அப்போது மூன்று அடி உயர முதுமக்கள் தாழி ஒன்றும், 17 கருப்பு சிவப்பு பானைகளும் கண்டு- பிடிக்கப்பட்டன. இவை தேனி மாவட்ட ஆட்சியரின் ஆணைப் படி மதுரை அரசு அருங்காட்சிய கத்தில் ஒப்படைக்கப்பட்டன.

கல்வெட்டு குறித்து முனைவர் ராஜாமுகம்மது கூறி யதாவது:

இக்கோயிலில் ஏற்கனவே 15 கல்வெட்டுகள் பதிவு செய்யப் பட்டுள்ளன. இவற்றுள் காலத் தால் முற்பட்டது முதலாம் சடை யவர்மன் குலசேகர பாண்டி யனின் (கி.பி.1190-1218) ஒன்ப தாம் ஆட்சியாண்டைச் சேர்ந்த தாகும். இக்கல்வெட்டின் அடிப் படையிலும் கட்டுமான பாணி யைக் கொண்டும் இக்கோயில் பாண்டியர் கால கலைப்ப டைப்பு எனக்கருதப்பட்டு வந் தது. புதிதாக கண்டுபிடிக்கப் பட்டுள்ள குலோத்துங்க சோழனின் கல்வெட்டு அர்த்த

சேலம் அரசு அருங்காட்சி யகத்தில் நுண் கற்கால, புதிய கறகால கருவிகள் பொது மக்களின் பார்வைக்காக கண் காட்சிக்கு வைததுள்ளனர். தினந்தோறும் காலை 10 மணி முதல மாலை 5 மணி வரை பொதுமக்கள் பார்வையிடு வதற்காக திறந்திருக்கும. மேலும் இங்கு கலனகளும், அணிகலன்களும் மூன்று கால் தாங்கிகள், சிறுமண் பாண்ட தாங்கிகள் கருப்பு, சிவப்பு நிறபாண்ட ஓடுகள் சிறுவர்கள் விளையாட பயன்படுத்திய மண்பாண்ட

மதுரை. டிச 25

ஆயிரம் ஆண்டுகளுக்கு முந் தைய விஷ்ணு மற்றும் கருடாழ் வார் சிற்பங்கள் வைகை ஆற் றில் கரையோரம் கண்டுபிடிக்க ப்பட்டு, மதுரை அருங்காட்சிய கத்தில் வைக்கப்பட்டுள்ளன.

தினமலர் மதுரை 27-11-2002

செயற்கை மலர்கள் செய்ய இலவச பயிற்சி

மதுரை. நவ.27—

மதுரை அரசு மியூசியத்தில் டிச. 2ம் தேதி முதல் டிச. 7ம் தேதி வரை 6 நாட்களுக்கு தினமும் காலை 10 மணி முதல் மாலை 4 மணி வரை செயற்கை மலர்கள் செய்யும் பயிற்சி நடைபெறுகிறது. பெண் களுக்கு நடத்தப்படும் இப்ப யிற்சியில் பானை ஓவியம், பூஜாடிகள் அலங்காரம், கலர் காகிதம், துணி, ஸ்டாக்கிங்ஸ்

திருவாரூர், பிப். 22: திருவாரூர் மாவட்ட அரசு அருங்காட்சியகம், மாவட்ட மனிதநேயப் பேரவை இணைந்து அரசு அருங்காட்சியகத் தில் சிறப்பு ஓவியக் கண்காட்சியை இம்மாதம் 25 ம் தேதி வரை நடத்து கிறது. தினந்தோறும் காலை 9.30 மணி முதல் மாலை 5 மணி வரை கண்காட்சியை காண பார்வையா ளர்கள் அனுமதிக்கப்படுவர்.

கடந்த வாரம் மதுரை அரசு அருங்காட்சியகத்தில் நடைபெற்ற ஒரு நாள் இலவச ஓவியப் பயிற்சி முகாமில் கல்லூரி மாணவிகள், குடும்பத் தலைவிகள் சுமார் 150 பேர் ஆர்வத்துடன் பங்கேற்றனர்.

அரசு அருங்காட்சியகமும், பிடிலைட் நிறுவனமும் இணைந்து இக்கண்காட்சியை நடத்தின.

காலை 9 மணி முதல் பகல் 1 மணி வரை செயல்விளக்கமும் 2 மணி முதல் மாலை 5 மணி வரை பயிற்சியும் அளிக்கப்பட்டது.

இதில் பானை ஓவியம், செராமிக் ஓடுகளில் 'எம்சீல்' கொண்டு உருவம் பதிப்பது, ஆயில் பெயிண்டிங், தெர்மோகோல் பெயிண்டிங், மரத்தூள் ஓவியம் குறித்துப் பயிற்சி அளிக்கப்பட்டது.

இதில் 'எம்சீல்' கொண்டு உருவாக்கப்பட்ட இலைகள், பழங்கள், காய்கள் மற்றும் கல்லில் 'எம்சீல்' கொண்டு பதிக்கப்பட்ட விநாயகர், 'எம்சீல்' கொண்டு தயாரிக்கப்பட்ட சக்கரம்

சிவகஙகை, அக 15-

சிவகஙகை அருங்காடசி யகததில புதையல மூலம கிடைதத 19 வெணகலச சிலைகள் பொது மக்கள பாாவைக காக வைக்கப்பட்டுளளது

புதையல்

சிவகஙகை மாவடடம தேவ கோடடை தாலுகா மடத சேந்தல கிாாமததில புதையல மூலம 19 வெண்கலச் சிலைகள மறறும பலவேறு பொருடகள் கிடைததது இசசிலைகள் கிபி 13-ம நூறறாணடைச் சோநத வையாக் உளளது நடராஜா, அமமன, விநாயகா, அம்மன், சநதிரசேகா, சூலாயுதம, மணி, மாணிககவாசகா, அமாநத நிலையில அமமன, காளி, விளககு,சோமாஙசநதா, தூயக கால, சூலாயுதம, முககாலி தாங்கி, பீடம, நீணட குடுவை ஆகியவை ஆகும் மிகவும அது

திருவாரூர், ஏப்.5—

திருவாரூர் அரசு அருங் காட் சியகத்தில் நடந்த மூலிகை கண்காட்சியில் 200 வகை யான மூலிகை கள் இடம்பெற்றிருந்தன.

கண்காட்சி

திருவாரூர் மாவட்ட அரசு அருங்காட்சியகம், மாவட்ட மனித நேயப்பேரவை, மற்றும் மூலிகை முரசு தேவூர் ஜீமணி வாசகம் ஆகியோர் இணைந்து அருங்காட்சிய கத்தில் மூலிகை கண்காட்சி நடத்தினார்கள். கண்காட்சியை அரிமா சங்க தலைவர் வி.ஆர்.என். பன்னீர் செல்வம் திறந்து வைத்தார். கண்காட்சியில 200க்கு மேற் பட்ட மூலிகைகள் இடம்பெறறி ருந்தன. கண்காடசிக்கு

திருச்சி, மார்ச் 2—

திருச்சி அருகே குண்டூரில் பழமையான சிலைகள் கண்டுபி டிக்கப்பட்டுள்ளன.

வேளாண்மைத்துறை இயக் குனர் கண்ணன் கடந்த சில தினங் களுக்கு முன்பு குண்டூரைச் சுற்றி உள்ள நிலங்களைப் பார்வை யிட்டார். திருச்சி மாவட்ட இணை இயக்குநர் கோபாலகிருஷ்ணன், உதவி இயக்குநர் ரத்தினவேல் ஆகியோரும் இயக்குநருடன் வந்திருந்தனர். அப்பகுதியில் வயல்வெளியிலும், வாய்க்கால் வரப்புகளிலும், சாலை ஓரத் திலும் இருந்த பழங்காலச் சிலை களையும் கண்டு அவற்றின் கலை வரலாற்றுக் கூறுகளை ஆய்வு செய்தனர்.' குண்டூரிலிருந்து

கிருஷ்ணகிரி, நவ 12-

கிருஷ்ணகிரியில் மரபுவழிச் செல்வங்கள் கல்வி விழிப்புணாவு வார விழா நடைபெற்றது.

கிருஷ்ணகிரி அரசு அருங்காட்சி யகம், மாவட்ட கல்வி மற்றும் பயிற்சி நிறுவனம் இணைந்து நடத் திய மரபு வழிச்செல்வங்கள் கலவி விழிப்புணர்வு வாரம் கிருஷ்ணகிரி அரசு அருங்காட்சியத்தில் நடை பெற்றது.

நாகப்பட்டினம், டிச.25—

நாகைமாவட்டம் காரையூரில் 1999ம் ஆண்டு கிடைத்த சிவ காமி அம்மன் ஐம்பொன் சிலை உட்பட 4 சிலைகள் நாகை அரசு அருங்காட்சியகத்திடம் ஒப்ப டைக்கப்பட்டன. கடந்த 99ஆம் ஆண்டு ஜூலை மாதம் நாகையை அடுத்த காரையூர் கிரா மத்தில் அகஸ்தீஸ்வர சுவாமி கோயில் அருகே பூமியை தோண்டும்போது சுமார் 26 அங்குலம் உயரம், 22 கிலோ எடையுடைய 16ம் நூற்றாண்டைச் சேர்ந்த சிவகாமி அம்மன் ஐம்பொன் சிலை ஒன்று கண்டெடுக்கப்பட்டது.

...டுகின்றன.'

பைரவர் கால்களின் பின்புறத்தில் மெலிந்த நாய் வலப்புரமாக நகர் வது போல செதுக்கப்பட்டுள்ளது. 25 அங்குலம் உயரம் கொண்ட இச்சிலையின் அமைப்பைக் கொண்டு பிற்கால பல்லவர் காலத் தில் செதுக்கப்பட்டிருக்கலாம் என கருதப்படுகிறது. புதைபொருள் சட் டத்தின் கீழ் இச்சிலை அப்பகுதியில் இருந்து அப்புறப்படுத்தப்பட்டு வேலூர் அரசு அருங்காட்சியகத் தில பொதுமக்கள் பார்வைக்கு வைககப்பட்டுள்ளது.

சேலம், மே29—

சேலம் மாநகரிலுள்ள அரசு அருங்காட்சி யகத்தில் நடந்த கோடைகால ஓவியப்பயிற் சியின் நிறைவு விழா நடந்தது.

இந்தப்பயிற்சி கடந்த பத்துநாட்களாக நடந்துவந்தது இதில் சுமார் 150மாணவ, மாணவியர்கள் பங்கேற்றனர். பயிற்சி நிறை வுவிழாவிற்கு நேரு இளையோர் மைய ஒருங் கிணைப்பாளர் ஜெயப்பிரகாசம் தலைமை வகித்தார். சேலம் முகமதுஅலி முன்னிலை வகித்தார். சேலம் அருங்காட்சியக காப்பாட் சியாளர் காசிலிங்கம் வரவேற்றுப்பேசினார். அவர்பேசுகையில் இந்த முகாமில் மாணவ, மாணவியர்களுக்கு பயிற்சிகள அளிக்கப்பட் டன. அவர்களின் திறமை ஊக்குவிப்பின் மூலம் வெளிக்கொணரப்பட்டது. பயிற்சியில் பங்கேற்ற மாணவ, மாணவியரின் மேம்பாட் டுக்கு அவாகளின் பெற்றோர்களும் உறுது ணையாக இருந்தது பாராட்டுக்குரியது.

இப்பயிற்சியின் மூலம் ஒவ்வொரு மாணவ, மாணவியரின் அறிவுத்திறன்

ARTICLES

SESHA SAYANA – AN IMPORTANT FORM OF VISHNU

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The *Narayana* aspect of Vishnu in Vaishnavism is depicted in the three postures of standing, sitting and reclining. The *Alwars* often sing in praise of these three forms of Thirumal as *Ninra, Irunda* and *Kidanda kolam.* The *Vaikhanasa* agama divides the images of Vishnu into four varieties, *yoga, bhoga, veera* and *abhicharika.* Of these, the first three are quite common whereas the fourth one is very rare in South India (Champakalakshmi, 1981, p.67). Of the three forms, the *Kidantha Kolam* (the reclining form of Vishnu) is called by various names such as *Anantha* (Endless) *Sayana* (Sleeping), *Sesha* (Remainder) *Sayana*, *Padmanabha* and *Ranganatha. Padmanabha* means the one with the lotus-naval. *Ranganatha* is the lord of *ranga,* the assembly hall. In the depiction of *Seshasayi,* the central figure *Narayana* is surrounded by all other deities as if in an assembly hall. For this reason he is called as *Ranganatha.*

The reclining (*Sayana*) form of Vishnu symbolises the highest or *para* aspect of Vishnu and so Narayana as *para* always has either this form or that of *Vadapatrasayi* (Champakalakshmi,1981, p.69). The *Sesha Sayanam* (reclining on the snake *Sesha*) form is mentioned in *Thiruvaimozhi*, the Tamil devotional songs composed by the *Alwars* as *'aayeramvay Nagathanaiyan'* (ஆயிரம்வாய் நாகத்தணையன்).

Pçyâlvâr, while referring to this form, mentions *Madhu* and *Kaitabha* falling dead at the sight of *Vishnu*, due to the poisonous flames emitted by the serpent. The *bhogasayana* of Vishnu is beautifully described by *Tirumangai Alvar.* The god is sleeping on the serpent bed formed by *Ananta*, his feet being gently massaged by the two consorts *Sridevi* and *Bhudevi.* The idea of the sleeping *Vishnu* on *Ananta* in *yoganidra* (appearing to sleep while in deep meditation and seeing the whole universe and what is happening there) and the whole scene in which one of the two consorts massages the feet of the God and *Brahma*, the creator, himself being born of *Vishnu*, are the subject of a series of verses in the *Periya Tirumadal* of the same saint.

Deogarh *Seshasayana* (5th Century AD)

The *Seshasayana* (Veera?*Bhoga* form) relief sculpture of Vishnu in the Deogarh temple, Uttar Pradesh is the earliest work of this theme that has

blossomed in to a fine Gupta masterpiece. In this early 5th Century AD *Seshasayana* panel, the four-armed Vishnu seems to rest comfortably on the coiled body of the serpent, *Sesha* (Remainder), who is also called *Ananta* (Endless), and whose hood arches behind Vishnu's head like a canopy. The god's consort *Lakshmi* massages his right leg, epitomizing the *bhakti* teaching in which the devotee seeks refuge at the feet of *Narayana*. Further, *Lakshmi* (Goddess of Fortune) is considered to be the mediator between the devotee and the lord. *Garuda* stands just to the viewer's right of *Lakshmi*, wearing his snake ornaments. In the centre, above, *Brahma* can be identified by his antelope-skin garment, his three faces (the fourth is implied) and his sitting atop a lotus after having just emerged from Vishnu's navel. He is flanked by the airborne figures of *Indra* and *Kartikeya* to his right, respectively mounted on their *vahanas* (mounts), the elephant and peacock, and to his left, *Siva*, with his consort *Parvati* on his *vahana Nandi* and another unidentified figure. Below, a separate slab bears deeply carved representations of five males and one female. These are *Madhu* and Kaitabha at the left with the four personified attributes of Vishnu at the right. Madhu and *Kaitabha* were two demons who sprang from Vishnu's ear while he was asleep, and were about to kill Brahma (who was emerging from Vishnu's navel) when Vishnu destroyed them. In this relief, the four personifications of Vishnu's weapons (*ayudhapurusas*) are juxtaposed with the two demons as if to show Vishnu's might against them, although the elegant positioning and grace of the figures hardly suggests an impending battle. From the right, the personified weapons are *Kaumodaki* or *Gadhadevi*, (the female, recognised by the mace merging from the top of her head), *Chakrapurusha* (recognised by his *chakra* (wheel) hair ornament), *Dhanurpurusha* (who positions his right arm as if it were a bow), and *Khadgapurusha* (who prepares to draw his sword).

***Mahabalipuram* (*Mamallapuram*) Sculptures (7th Century AD)**

In Mahabalipuram there are three *Sayana* images of Vishnu. Of them One reclining *Narayana* figure is carved between the two shore temples of Siva facing east and west. This temple was constructed by *Mahendravarman* when he went to war with the powerful *Chalukya* King, *Pulakesin* II whom he defeated at *Manimangalam*. This sculpture scheme follows the *abhicharika* type, intended to bring the defeat of the enemy. In *abhicharika sayana* form, Narayana is shown lying in deep slumber with scanty clothing and thin limbs, his head to the north. He has two arms; there are no attendant deities. The *uttama* version of the *abhicharika* type shows the *Sesha* with two hoods and two body coils. With a single hood and body coil the form is *madhyama;* while the *adhama* version omits *Sesha* entirely, placing the recumbent Vishnu on bare ground. (Soundar Rajan, K.V.,1983, p.135). The *Vimanarchanakalpa or Vimanarchitakalpa?,* a Sanskrit work states that the

Abhicharika form is meant for the destruction of the enemy of a king, who is in distress and about to confront a more powerful enemy. The form of *Vishnu* does not have *ayudhas* i.e. attributes. He should be shown with two arms. In Tamilnadu, the other reclining forms of *Vishnu* also have two arms only. The face should depict old age. There should be no roof over the shrine. In the case of Mahabalipuram, the roof has been constructed in a later period probably by *Dantivarman*. The diety should be near a large water body, the sea or a lake. There should be no habitation in the direction of the head side of the deity. The eyes should look in the direction of the enemy. The King should first worship a *Suguna* (good attributes) or mild form of the deity before worshipping the *abhicharika* form. There is evidence to show that there was a *Bali peetah* and well for washing the feet to the north of Vishnu. In the southern direction, there is a *Mahavaraha* shrine, the *suguna* form, which the King must have worhsipped before the *abhicharika* form. K.T.Narasimhan states that after giving the offering or *Bali* to the deity, he must have washed his feet and left. This shrine is the earliest piece of evidence to show that *Aagama* texts were followed before the 7th Century AD in the Tamil region.

The Shore temple with the *Sivalinga* belongs to the period of *Narasimhavarman* II (700 - 728 AD). This type of depiction of Vishnu reclining on the ground is called as *Sthala sayana* in contrast to *Jalasayana* in which the lord is shown reclining on the coils of *Sesha*. K.T.Narasimhan, Superintending Archaeologist, ASI opines that the *abhicharika* form should not be created and worshipped as a stand alone. First, a *Satwa* form of the same deity has to be created and worshipped. In this case, the *Maha-Varaha* in the *Adi- Varaha?* cave was created by King Narasimha Varma Pallava and then the *abhicharika* form on the sea shore, since the image has to face the sea in the direction of the enemy as per *sastras*.

It seems that it was executed in the last years of *Mahendra* I, after his humiliating reverses at the hands of the Western *Chalukyan* armies; at a time when the *Pallava* kingdom was so shrunken that Mahabalipuram might almost have had to serve as the king's last resort.

"Bhima's ratha" in Mahabalipuram is a two-storied, oblong building with a barrel-vaulted roof (*sala*); The main image within, is unfinished. But it seems that the blank space is intended to depict the figure of the reclining Vishnu, *Seshasayana* for which such an elongated structure is appropriate. (Susan L. Huntington,1999, p.308).

The *Seshasayana* (*Bhoga* ? *Yoga* form) panel in the *Mahishasuramardani* cave temple is vividly done. The scene portrays Lord *Mahavishnu* at the time of creation. According to the story, Brahma is seated

on a lotus with two leaves issuing from the navel of *Vishnu* (now shown in the panel). He is creating the world. The three *gunas* (types of qualities) *Satwa, Rajas* and *Tamas* – the first godly and the latter two symbolising human frailties also get created. *Rajas* and *Tamas* (symbolized as the demons, *Madhu* and *Kautabha*) emanate from the ears of *Mahavishnu* (Zimmer, 2001, pp.12-13). They are the two large standing figures looking menacingly at Vishnu in this panel. They are standing at his feet. When they were about to devour *Brahma*, they were slain by *Mahavishnu*. Another version is that by shaking the lotus stem on which *Brahma* sits they made the *Vedas* to fall down into the sea, from which the *Vedas* were rescued by Lord *Mahavishnu* in his from of *Hayagriva* (therianthropomorphic form of a human body with a horse's head). In this panel, Goddess *Bhu Devi* is at his feet worshipping him - since it is creation time. According to iconographic canons it is told that Goddess *Sri Devi* should be shown at the head of Vishnu, while Goddess *Bhu Devi* should always be shown at the foot.

The story is narrated in Devi Mahatymyam, *version of the* Markandeya Purana *according to one school of thought and* Vishnu Purana *according to another. The two figures at the side of the coils of* Adisesha *are the* Rishis, Markandeya *and* Bhrigu *according to earlier writers. However, this writer had a close look. (See inset close up view photograph). The head gear of one is like that of a royal personage and that of the other is a* jata, *characteristic of a* Rishi. *Therefore, the duo appear to be* Varuna, *the* Deva *(celestial) responsible for water and* Rishi Markandeya. Varuna *has been identified by the waves flowing at his waist, the pearls and* Shankha *(conch) in his garland. These are associated with the sea and therefore water.*

*The two flying figures symbolize the Conch-*Panchajanya *(Demon Panchajanya subdued) the male figure and the mace (*gadha*) personified as Kaumodaki (feminine figure) (Soundar Rajan, K.V., 1983, pp 136-137). Some feel that the episode involves* Yoganidra *(Vishnu in a trance like state but with full awareness of what is going on) and* Yogamaya, *(this is the power of God in the creation personified as a deity – i.e. the world is an illusion, which appears real to all living beings) who are symbolized as the two small flying figures overhead of Vishnu.*

Udayagiri *Caves, Vidisha* near *Bhopal* (4th –5th Century AD)

During my recent visit to Bhopal in March, 2003, I visited the *Udayagiri* caves at Vidisha, near Sanchi (60 Kilometres from Bhopal). I came across caves and cave temples of the *Gupta* Era. There are exquisite carved bas-reliefs as well. The cave temples have idols of *Parshvanatha* (identified by the seven headed snake canopy) and other *Jain Tirthankaras*. The bas-

reliefs have Hindu themes. These are dated to circa 4th-5th Century AD. These bas-reliefs appear like the Mahabalipuram cave carvings. The rock temples are like the temples at Mahabalipuram but there are structural temples also. In one panel, there is a *Seshasayee* bas-relief panel as in Mahabalipuram. Lord *Vishnu* reclines on his serpent bed (*Adi Sesha*) in *Bhoga? Yoga Sayana*. The coils of the serpent are portrayed as being massive. The milky ocean is portrayed as waves carved on the rock, which stretches right up to the place where the viewer stands in the pathway to the panel. *Brahma* emerges from his navel. *Brahma* is seated on a lotus. At the feet of Lord *Vishnu* at the sides of the coils of *Adi Sesha, Bhu Devi* is portrayed with her hands folded in prayer (*anjali mudra*). Above *Vishnu's* head, some figures are portrayed. They can be identified as *Devas*, and Sage *Markandeya*. *Yogamaya* and *Yogamdra* are portrayed as two small figures. The weapons (*ayudha purushas*) are also personified and depicted. At his feet above the coils of *Adi- Sesha*, *Madhu* and *Kaitabha* are seen. Poet *Dandin* of the court of King *Chandragupta* II *Vikramaditya*? Is supposed to have visited King *Narasimha Varma Pallava* at Kancheepuram. He is stated to have seen the caves at Mahabalipuram than under carving and admired the skill of the artisans in restoring the broken arm of the *Sthalasayana Abhicharika* form Vishnu. This visit is dealt with in *Avanti Sundara Katha*, a Sanskrit literary work of the period. *Hiuen T'sang*, the Chinese traveller also has recorded his visit to Mahabalipuram. This panel, since it ante- dates by common consensus the circa 7th-8th Century AD Pallava carvings at Mahabalipuram, shows the flow of ideas and may be sculptors from Central India and the *Gupta* Empire to the next mighty empire viz. the *Pallava* Empire. There are also important differences in the portrayal of the facial and other features. These conform to the *Gupta* idiom. The personages depicted in the panel are also not fully the same. The *Rishis* are not depicted below the coils of *Adi- Sesha* as at Mahabalipuram. This shows the process of adoption and adaptation of ideas to the local situation and also the different time period, which is commonly observed in history.

At *Singavaram* (7th Century AD)

The *Pallava* cave temple at *Singavaram* near Gingee (South Arcot District) assigned to the period of *Mahendravarman* I (early seventh century) on stylistic grounds, contains a huge figure of *Seshasayana* (*Yoga* form). This is chronologically the earliest datable representation of this form. The earlier *Sayana murtis* in *Mahabalipuram* are depicted without *Brahma* seated on the lotus rising from the navel of the lord. This colossal image is found lying on a serpent couch with a five-hooded canopy above. The hoods of the serpent are represented like a *vyala* (lion) heads. The head of the Vishnu figure with a high *kirita* is slightly raised. The right hand extends towards

the head in a parallel position, while the left hand is bent at the elbow and is in the *kataka* pose, like the figure from *Mamallapuram*. A lotus flower issues from the navel of Vishnu and the seated figure of the four-faced Brahma is found on it. The rest of the carvings include the figures of *Garuda* and the demons, *Madhu* and *Kaitabha*. *Bhudevi* is found seated at the foot of the god.

Namakkal Cave Sculpture (8th Century AD)

The *Seshasayana* (*Bhoga Yoga*? form) image in Namakkal may be assigned to the eighth century AD. The cave temple has been excavated by an *Adigaiman* chieftain as indicated by the presence of an inscription calling the temple '*Atiyendra Vishnugriham*''. More important, however, is the inscription found on the beam over the pillar of the sanctum. It gives the names of on sculptures of the attendant deities and demigods such as *Markandeya*, *Varuna*, *Brahma*, *Isa*, *Daksa*, *Sasi*, *Surya*, *Tumburu*, *Narada* and others almost in the same order as they figured around the main recumbent figure of *Seshasayana*. It is noteworthy that here the temple is called the '*sayya-griha*' of Vishnu. This inscription has also been dated in the eighth century AD, on the basis of its palaeography.

***Tirumayyam Sayana Murti* (early 8th CenturyAD)**

The *Yoga*? *Bhoga Sayana* form of *Narayana* is treated very elaborately in the cave temple in *Tirumayyam* in Pudukkottai district, Tamil Nadu. The central figure of the reclining Vishnu is shown in the usual manner lying flat on the serpent couch with a canopy of the five serpent hoods above the head. The five hoods of the serpent *Adisesha* cover the god's head as a canopy and are half drawn backward. Vishnu has two hands one stretched behind him as if consoling *Adisesha* and the other is kept in akimbo posture. The local legend associated with the depiction of consoling *Adisesha* is that when the demons *Madha* and *Kaitabha* approached his Lord in an aggressive attitude, *Adisesha* in his sudden wrath spat poison but was immediately stung with remorse of about his hasty action without so much as asking his Lord's permission. But Vishnu comforted him with an assurance of his approval of the act (Venkatrama Ayyar, K.R., 1940, p.1211). The poisonous fumes emitted by *Adisesha* are well depicted in the sculpture panel. This is in accordance with the *Vaikhanasa Agama* description of *Bhoga?sayana* variety of *Seshasayana* sculptures. This depiction suits the description of *Peyalvar* also. The Saint-poet states the demons *Madhu* and *Kaitabha* fell dead due to the poisonous flame emitted by *Adisesha*. It is in the carving of the subsidiary figures that the artist has shown great ingenuity. They are found dispersed all around the deity, below, on the two sides and above on the wall, most of them being bas-relief's. From left they represent

Markandeya (kneeling), *Bhrigu* and *Garuda* standing with folded arms. At the shoulder level of *Garuda* are shown *Daksha* and associates worshiping the Lord. Above on the left extreme end, next to *Surya* are the *Ayudha purushas*. The other figures on the wall above may be recognised as *Narada* with the *makara yaazh* (*veena*), *Tumburu* with the stringed instrument, flying *vidyadharas*, the *Saptarishis* and *Chandra* with *Rohini*. Just below the group of *rishis* and *Chandra* are the two grotesque forms of *Madhu* and *Kaitabha*, one of them turning away as if trying to escape the flames, emanating from the *Adisesha* with one of his hands going behind obviously in pain. Among the carvings on the wall above are shown flames which appear to move in the direction of the two *asuras*, standing at the foot of the god.

The seated figure at the foot of the reclining Vishnu is *Bhu Devi*. The *Tirumayyam* image of *Anantasayi* with the elaborate group of attendants, etc., is perhaps the most remarkable of all the *sayana* images of Vishnu belonging to this period (seventh-ninth Centuries AD). Most of the details are also found on the wall behind the Vishnu figure in the *Sarangapani* temple at Kumbakonam. Yet, the *Tirumayyam* reliefs are unique not only as representing the *uttama* class of *sayana* form, but also on account of the exquisite style of their carvings and the physiognomy of certain figures carved in the panel. The figures of three sages in the group of seven sages have long beard and hanging moustache very much in Chinese style. Fez like cap depicted as a head ornament for the seated figure of *Daksha* is another interesting feature. But these two features reveal the relationship existed among the Tamils, Chinese and Arabs during 8-9th Century AD. On stylistic grounds, sculptural works of this panel may be assigned to the *Muttaraiyar* School of Art that developed in the regions of modern Pudukkottai and Trichy Districts during 7-8th Century AD. The *Sangam* Literature and other Tamil literature of subsequent periods are replete with the reference Greek, Roman's, Chinese and Arabian merchants. The Greeks and Romans are called as *Yavanas*. The people from China were referred as *Cheenas* while those who came from Arabia region were known as *Sonakas*. *Sanaka* is one of the famous *rishis* who has access to Lord Vishnu himself in *Vaikunta*. It is interesting that the Arabs were called by a similar name. This validates the theory that the Siddhas of India especially Tamilnadu had spread though out the world and taught all the people in ancient times. *Manetho* of Egypt is *Manitha* (Kannan, Dr., R, 2000, p.35). Astronomy, Astrology and Medicine (*Siddha* system of medicine became *Unani* in the Middle East).

The visit of *Hiuen T'sang*, the Chinese Buddhist pilgrim to the *Pallava* Kingdom occurred circa the early 7th Century AD (620 – 622 AD). It is said

he visited Mahabalipuram at the instance of the Pallava king, *Mahendravarman* I (regnal years – 590 - 630AD). It is quite likely that he may have visited *Tirumayyam* and this is recorded in the facial features of the bas-relief sculptures of the *Rishis*. It is stated that Indian culture and even the Hindu religion held sway over lands till Egypt and Greece in the pre-Islamic period as seen above. Therefore the Arab merchants would very well have come to worship at *Tirumayyam* and an important one among them who may have made some contribution been depicted by the *Stapathi* (master sculptor who knows the ancient science of art and architecture). This panel does not appear to have been studied from this angle before.

Trade and religion played a vital role to bring these people from different parts of the world together. *Tirumayyam* sculptures stand as a great piece of evidence for this. The world is a smaller and more interconnected place than we give it credit for, especially when we consider the achievements of our early historic and pre-historic *puranic* personalities who also figure in Tamil literature. They have really traversed the world.

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SAPTA MATRIKAS

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A band of feminine divinities known as *matrikas* (mothers) is one of the most significant groups of Hindu goddesses. The earliest references to them date to the first Century A.D. (David Kinsley, 1998, p.151). The first clear descriptions of *matrikas* as groups of goddesses appear in the first Century A.D. versions of *Mahabharata*. In *Vana-parva*, a group of goddesses are mentioned as mother of the world. They are sent by Indra to kill the infant Karthikeya. When these goddesses approach the child Kartikeya, milk oozed from their breasts and they asked the child god to adopt them as his mothers. The epic refers them as a group of goddesses and does not specify how many goddesses have been sent by Indra to kill the child god. However, the epic describes two of these goddesses. One is said to have been born of anger. She carry's a spike in her hand. The other is described as bad tempered. She has red complexion and is the daughter of Sea. She lives on blood. In the *Varaha Purana*, Mahesvari is described as symbol of anger. (Gopinatha Rao.T.A, 1985, Vol.I, Part II). The other one with red complexion and bad temper could be compared with *Alakshmi* who rose from the sea at the time of churning the milk ocean by the *Devas* and *Asuras* to get *amirta* (ambrosia).

In *Mahabharata*, three more episodes related to mother goddesses and Kartikeya have been narrated. When Indra strikes the baby Kartikeya with his thunderbolt, a host of ferocious and terrifying goddesses are emerged from the body of Kartikeya (David Kinsley year p.151). In another episode, the wives of six sages who have been unjustly accused as Kartikeya's real mothers and have been divorced by their husbands appeal Kartikeya to adopt them as his mothers. In *Salya Parva* of the epic, mother goddesses are described as members of the army of Kartikeya, the Supreme commandant of the divine army.

The groups of mother goddesses portrayed in *Mahabharata* represent inimical spirits who are particularly attracted to small children. They inspire their foes with terror and live in places like tree, crossroads, springs, caves, mountains and burning grounds. They speak a variety of languages and some of them are dark. These statements about mother goddesses make us to infer their hetromorphic origins and a kind of similarity between them and the *Yakshis* of North India in the beginning

of Christian era. The *Anangu* of early *Tamil Sangam* literatures also share this similarity.

Birth Stories of Sapta-matrikas

In the Post-Epic, Puranic period, the number and names of the *matrikas* become increasingly standardised as groups of sixteen, eight and seven. The puranic mythologies portray the *matrikas* as combating the asuras, under the leadership of their divine masters or mistresses, to safeguard the *devas* or the stability of the cosmos. Different puranas have different versions for the origin of *matrikas* or the mother goddesses.

As per *Matsya Purana*, *Sapta-matrikas* or the seven mothers are created by Siva to fight the demon *Andhaka*, who has the boon to duplicate himself from each drop of blood that spills from him when he is wounded. The mothers are told to drink up *Andhaka's* blood and thus defeat him. Although the traditional *Sapta Matrikas* are mentioned in *Matsya Purana*, under the head of the list of goddesses, about 190 names of goddesses are given along with the comment that there are many more.

According to the legend in the *Isanaa Sivagurudeva Paddhati*, Siva created the goddess *Yogeswari* from the flames issuing out of his mouth to drink the falling blood of *Andhaka*. *Brahma, Vishnu, Mahesvara, Kumara, Varaha, Indra* and *Yama* also sent their *Saktis* to follow *Yogeshvari*. (Nagaraja Rao.M.S., 1967, p.46). While *Matsya Purana, Vishudharmothara Purana* and *Isanaa Sivagurudeva Paddhati* describe Siva's fight with the demon as the cause for the creation of *Sapta Matrikas*, the *Varaha Purana* gives different account for the creation of *matrikas*. The *Devi*, the *Supreme goddess* is doing penance on Mount *Mandara*. At a moment, she loses here concentration. From her distracted mind, *matrikas* emanated. The *Varaha Purana* relates these *matrikas* to vices or uncontrolled natures. Further this *Purana* mentions *Ashta Matrikas* (eight mothers) instead of the usual *Sapta Matrikas* or seven mothers. All the eight mothers are equated with eight bad emotions: *Yogisvari* personifies lust, *Mahesvari* for anger, *Vaishanavi* for greed, *Kaumari* for attachment, *Brahmani* for pride, *Aindari* for jealousy, *Chamundi* for depravity and *Varahi* for envy (Gopinatha Rao,T.A. 1985, p.381).

As per *Suprabhedagama*, the *Sapta- Matrikas* have been created by Brahma for the purpose of killing *Nirrita*. But in *Devi Mahatmya*, it has been told that the *matrikas* are created by various gods. When the

demon armies of *Sumba* and *Nisumba* approach the *Devi* for the encounter, the male gods create *Saktis*, female counterparts of themselves, to help the *Devi* on the battlefield. *Brahma* creates *Brahamani* who holds a rosary and water pot. Siva created *Mahesvari*. She is seated on the bull, holds a trident and is adorned with crescent moon. *Kaumari* created from *Kumara* or *Kartikeya* has her *Vahana* peacock and holds a spear. Vaishnavi created from Vishnu has Garuda as her Vahana and holds conch and discus. Varahi created from Varaha an incarnation of Vishnu has the theri-anthropomorphic form of a women with the head of a sow. Like-wise Narasimhi created from the Narsimha form of Vishnu has the woman body with a lioness head. Indrani created from Indra has elephant as her vahana and holds thunderbolt. Chamunda or Kali and Sivaduti (the goddess emanated from the Devi) are the other two goddesses mentioned in the Devi Mahatmyam.

In the Vamana Purana slightly a different account for the emergence of the Sapta Matrikas is given. In an encounter between the Devas and Asuras, the Devas killed the two Asura leaders Canda and Munda. To retaliate this challenge another great Asura leader Raktabija rushed to the battlefield with an immense army. Seeing this huge Asura army, Kausiki, Mahesvari and Kali gave a full cry with roaring sound. Then from the mouth of Mahesvari came out Brahmani seated on swan and carrying rosary and Kamandala. From her eyes another Mahesvari with three eyes came out seated on a bull and holding a trident. From the loins came out Kaumari seated on Peacock and holding the Sakti. Vaishnavi came out from her hands seated on Garuda and holding the attributes of Vishnu. From her posterior came out Varahi seated on the Naga and holding a great pestle. From her heart came the fearsome Narasimhi. From her foot came out Camuda (Vettam Mani 1998, p.69)

Saptamatrikas and Skandamatas

A number of sculptures portraying mother and child have been found at various sites in Rajasthan and northern Gujarat. One such greenish blue schist sculpture from Tanesara-Mahadeva, 50 km from Udaipur, Rajasthan is now in the Los Angeles county. Museum of Art, Los Angeles, USA. In identifying this type of post-Gupta period (6th century AD) sculptures, two different schools of thought exist. (Susan L. Huntington 1999,p.231). One group of scholars identifies this type of sculpture as a matrika of a group of Saptamatrikas while the other group tends to see it as one of the six-Karthikai women, the Skandamatas. As per puranic descriptions both the Seven matrikas and six Karthikai women, at one point of time served Kartikeya, as his foster-mothers.

The Saptamatrika sent by Indra to kill Kartikeya, on seeing the later, forgot their mission and began to nurture the child Kartikeya. The six Karthikai women had been sent to nourish baby Kartikeya and served as foster- mothers. In the absence of proper cognisance and attributes, the number of the mothers depicted as a group may help us to distinguish the seven Saptamatrikas from six Karthikai women or Skandamatas. It is very difficult to identify a single sculpture of the figure of mother and child without any cognisance and attribute.

Saptamatrikas relation with child is depicted in their sculptural panels found in Deccan region. The main southern face of the Mahamandapa of Ramesvara Cave (Cave No.21) in Ellora has a Saptamatrikas panel which shows them all in seated posture with children on their lap. Vinadhara and Ganesa flank them. In Ravan-ki-khai (Ellora Cave No.14) Saptamatrikas are depicted in ardhaparyankasana posture. Each one of them has a child either held by hand or the child standing or resting or standing on the lap. Nilakantha Shrine (Ellora cave No.22) has a separate shrine for Saptamatrikas. They are shown with children in their hands, except in the case of Brahmani. Siva is shown as Vinadhara. Next to him the matrikas are in the order of Brahmani Mahesvari, Kaumari, Vaishnavi, Varahi, Indrani and Chamunda. Chamunda is followed by Ganesa and Kâla.

Saptamatrika group

As per South Indian Agamas the seven mothers are: 1. Mahesvari 2. Vaishnavi 3. Brahmani 4. Kaumari 5. Varahi 6. Indrani and 7. Chamunda. All these mothers should have two pairs of hands. Two hands should be in abhaya and varada mudras while the other hands should hold weapons of their male counterparts.

Mahesvari has bull as her vahana. The emblem of her banner also is the figure of bull. Vaishnavi has Garuda as her Vahana as well as the emblem of her banner. For Brahmani swan is the vahana as well emblem of her banner. Elephant is the vahana as well as banner emblem for both Varahi and Indrani (Gopinatha Rao.T.A.1985, p.385 & 388). Chamunda has eagle as her vahana and as the emblem of her banner. In Nolamba region in Karnataka Varahi is shown with buffalo as her Vahana. The white marble Varahi sculpture (Ht.102.8 cm) from Vadaval Saptamatrikas group, now in the Department of Museology M.S. University of Baroda is very fine specimen of its kind with child, lady attendant and buffalow. As per the version of Silpasangraha Varahi was born of Yama, the god of death. (Krishnasastri H.,1916, Reprint 1995, p.194). Lalitopakhyana

and Varahi kalpa mention three other forms of Varahi. They are Dandanatha Varahı, Svapna Varahi and Sudda Varahi. Dandanatha Varahi is described as seated on the golden lotus. She has eight hands and a staff by her side. Svapna Varahi has four hands and the gleaming tusks of a sow. Sudda Varahı also has four hands and tusks. In the Takli Dhakesvar Mahadeva cave is a Saptamatrika panel. In that panel Varahi is shown with boar as her cognizance. Chamunda has jackal as her vahana. As per Vishnudharmottara her seat is the dead body of a human being. The Purva Karangama describes the owl and eagle as her vahana and banner emblem respectively. (Gopinatha Rao.T.A. 1985, p.386). In Devi Mahatmya Chanmunda is not mentioned as a member of the Saptamatrıka group. Instead Narasımhi with the face of lioness is stated as a member in the Saptamatrıka group. (Thomas B.Coburn, 1988, p.315) The fourth cave of Kunnathur caves near Madurai on Madurai-Sivaganga Road has Saptamatrika sculptures with Narasimhi.

According to Mayamata Saptamatrıkas are to be flanked by Virabhadra and Vinayaka on either side. (Krishnasastri H.1995,p.194). The great popularity of Ganesa as the remover of obstacles might have been a cause for including him in the evolving Saptamatrikas Cult. In the Isana -Sıvagurupaddhati, Ganesa is invoked to protect young children from the demon goddesses by removing all obstacles to a successful propitiation of the Saptamatrikas. In the Saptamatrika group panel, Ganesa is placed next to the last goddess at the left. (Alıce Getty, 1936,p.11). This scheme of placing the figure of Ganesa at the extreme left of the Saptamatrıka originated in Chalukkyan temples from which the cults of Ganesa and Saptamatrikas came to Tamıl Nadu. The best-preserved Chalukyan specimen of the Saptamatrikas group is at Lakkandi in the temple of Kasıvisvesvara. There all the figures of the group are with four hands holding their respective attributes. Their mounts are depicted under their seats. Rat the mount of Ganesa is shown under his throne. On the extreme right of the Saptamatrikas a form of Siva is depicted. This scheme of the depiction of Saptamatrikas with a form of Siva and Ganesa at the right and left extreme has been well followed in the temples in Tamil Nadu. In Deccan caves Natarajan form of Siva is depicted as dancing with Saptamatrikas. In the *Ravulaphadi* cave at Aihole, a standing group of Saptamatrikas are shown with dancing Siva. Here the Matrikas are sculpted without their Vahanas.

Saptamatrikas and Skandamatas

Ashtamatrikas

The Tampur Ashta Matrika panel sculpture housed in the Art and

Archaeology Museum of Karnataka University, Dharwar is one of the best specimens for its kind. In that panel the eight matrikas are carved in bold relief on a beam of diorite measuring 2m x 42cmsx10cms. The eight mothers sculpted in this panel are, Mahesvari, Kaumari, Vaishnavi, Varahi, Indrani, Chamunda and Yogesvari. All these mothers are depicted in seated lalitasana posture. Behind each mother is a torana decoration with heavy ornaments. The mothers are shown with four hands in which they carry the weapons of their male counterparts, Vinadhara Siva and Ganesa flank the matrikas. Vinadhara Siva figure is carved at the right end of the panel and the Ganesa figure at the left end. Both the figures are shown in the seated lalitasana posture. The figures of Brahmani and Kaumari are shown with three faces. All the ten deities keep their right foot on their respective vahanas carved in relief in the bottom. Except the figure of Ganesa which is damaged below the neck part all those of other deities are fairly in good state. On stylistic ground this sculpture panel may be assigned to Hoysala period (i.e.12th century AD). Another Ashtamatrika panel reported by M.S. Nagaraja Rao is quite interesting for the flanking deities carved therein. This sculpture panel is carved in the smaller cave, adjoining the main cave at Elephanta. In that panel all the Ashta-matrika figures are shown in standing pose and flanked by Ganesa and Kartikeya (Nagaraja Rao.M.S.1967, p.46). The depiction of Ganesa and Kartikeya along with the Saptamatrikas in this panel is quite interesting. The presence of Kartikeya in this Saptamatrika group denotes the continuation of the tradition evolved from the epic Mahabharata while the inclusion of Ganesa marks the introduction of a new element.

In the beginning the figures of matrikas are without any distinctive symbols and attributes. They are depicted, either in standing or sitting postures as ordinary female figures. They usually exhibit abhaya mudra by their right hands while the left hands either hold vessals or are placed on their waist. They are flanked by two Ayudha purushas, carrying long spear in the left hands and showing their right hands in abhaya mudra. At the time of Kushana period new changes have been introduced. The mother aspect of the matrikas was emphasised. The figures of the mother-goddesses were made with babies, either seated in their lap or on their knees or standing nearby. This iconographic feature of the Saptamatrikas continued in Deccan region well up to 7-8th century AD as shown in the Saptamatrika group of sculptures in Ellora and Aihole The two *Ayudha Purushas* continued to remain on either side of the *matrikas*.

During Gupta period, the distinct attributes and the *vahanas* of the

different *matrikas* began to appear. The *Ayudha purushas* were replaced by the figures of *Ganesha* and *Virabhadra*. By early medieval period, developed forms of the *matrikas* were found in sculptural representation. At some instants, the number of the *matrikas* of a *matrikas* group differ from the usual numbers seven and becomes eight. Like this the male deities flanking the *matrikas* also differ in certain places.

Of the figures of Kartikeya, *Gtanesa* and certain forms of Siva like *Virabhadra*, *Dakshinamurti* and *Vinadhara Dakshinamurti*, any two are shown as flanking the *Sapta Matrika*. In the South India, particularly in Tamilnadu, *Ganesa* and a form of *Siva* in seated posture are shown along with the *Sapta Matrikas*. Most of the puranas give the following seven names of *Sapta Matrikas*: 1. *Brahmani* 2. *Mahesvari* 3. *Vaishnavi* 4. *Gaumari* 5. *Indrani*, 6. *Varahi*, 7. *Chamunda*. But in *Devi Mahatmyam* instead *Chanmundi*, *Narashimi* is given.

Sapta Matrikas - Parivara Divinities of Siva Temple

Parivara shrines of the *Parivara devatas* is one of the conspicuous adjuncts of a Hindu temple complex evolved during early Chola period in Tamilnadu. Generally, the *Parivara devatas* are eight in number though the number is by no means rigid. The word *Parivara* literally means an attendant. As such the *Parivara devatas* are attended divinities waiting up on the main deity of the temple. The concept of *Parivara devatas* and their earmarked position in the temple circuits was crystallised in the early 9th Century A.D. (Mahalingam T.V., Dr. 1970, p.60).

Sapta Matrikas are declared as one of the eight conventional *parivara* divinities of a Siva temple. The other seven are *Ganesa, Subramanya, Surya, Chandra, Chandikesvara, Jyestha* and *Nandi*. The Kailasanatha temple at Kanchipuram is the first known temple in Tamilnadu in which we could find shrines for *Parivara* deities. The *Sapta Matrikas* too have their shrine in that temple. However, in the early Chola period, a fixed scheme in the disposition of *Parivara* divinities evolved. (Mahalingam T.V.Dr.,1970,p.64) The Sundaresvara temple at Tirukkattalai near Pudukkottai town in Pudukottai district is a fine specimen to study the scheme of *Parivaralaya*. This temple was built during the third regnal year of Aditya I (871-907 A.D.). The Parivaralayas are attached to the *Prakara* wall and they are oriented towards the main shrine. The *Sapta Matrikas* have their shrine on the South. The disposition of other *Parivara* divinities is as follows: *Ganesa* on the South-West, *Subramanya* on the West, *Jyestha* on the northwest, *Chandra* on the North, Chandikesvara on the north - east and Surya on the South-east.

Sapta Matrikas Shrines in Tamil Nadu

The worship of *Sapta Matrikas* and the existence of separate shrines for them were prevalent during the Chola period (Balasubramanyam S.R.1971, p.147). An independent *Sapta Matrika* temple of early Chola period (9-10th Century AD) even now exists near Chennai. The Selliyamman temple at Velachcheri has been built thousand years ago as a separate *Sapta Matrikas* temple (Mahalingam T.V. Dr. 1970). Now the *garbhagriha* alone stands as the remaining part of that original early Chola temple structure. The sculptures installed in the sanctum sanctorum are *Ganesa, Chamunda, Indrani, Varahi, Vaishnavi, Brahmani, Kaumari* and *Virabhadra.*

The Sundaresvarar temple at Nangavaram has four shrines. Of them one is for *Sapta Matrikas*, which is rectangular in shape. It has a wagon-roof. The Viratanesvarar temple, Kilur also has a sub-shrine for *Sapta Matrikas.* (Balasubramanyam S.R.1971).

The Saptamatrikas in Jainism

The Navamunis cave (Cave No.7) in Khandagiri hill, in Puri district, Orissa has seven high relief carvings of Jain Thirthankaras. They are: 1. *Adinatha* 2. *Ajithanatha* 3. *Sambahavanatha* 4. *Abinandhana* 5. *Vasupujya* 6, *Parsvanatha* 7. Neminatha. Other than these figures smaller figure of *Chandraprabha* and one more *Parsvanatha* are also carved in the cave. All the seven *Tirthankara* figures mentioned earlier are depicted in seated *Dhyana* posture with mukkudai and *chauri* bearers. Below the figures of *Tirthankaras* are seven Devi figures carved in medium relief. They are shown in seated posture. They have been identified by scholars as the *Sasanadevis* of the *Tirthankaras* carved (*Debala Mitra* 1992) and are named as *Chakresvari, Rohini, Prajnapati, Vagrasrinkhala,* and *Amra* or *Yakshi Ambiga.* But the depiction of the figure of *Ganesa* in seated *Maharajalila* posture along with these seven *Devis* as the first figure of the group is noteworthy. Ganesa holds in his four hands a bowl of sweet balls, axe, rosary and a radish. The attributes and mounts of the seven Devis disclose the assimilation of Hindu deities, particularly the *Sapta Matrikas* in the Jain Pantheon. (Debala Mitra 1992).

Sapta Matrika Group

As per South Indian Agamas the seven mothers are: 1. *Mahesvari* 2. *Vaishnavi*, 3. *Brahmani*, 4. *Kaumari*, 5. Varahi, 6.Indrani, 7. Camundi. All these mothers should have two of their hands held in *Varada* and

abhaya posture while the other hands should hold weapons of their male counterparts.

Mahesvari has bull as her *uahana*. The emblem of her banner also bears the figure of the bull. Vaishnavi has *Garuda* as her *vahana* as well as the emblem of her banner. For *Brahmani* swan is the *vahana* and the emblem of her banner. Peacock is the *vahana* of *Kaumari*. This is also the emblem of her banner. Elephant is the vahana as well as emblem for both Varahi and Indrani. (Gopinatha Rao.T.A. P.388). Camunda has eagle as her vahana and as the emblem of her banner. In Nolamba area in Karnataka, She has buffalow as her *Vahana*. Camundi has jackal also as her vahana and sits on a corpse.

The *Sapta Matrika* set is complete only when the group is inclusive of *Ganesa* and Siva in one of his various forms such as *Virabhadra*, *Yoga Dakshinamurti*, *Vinadhara Dakshinamurti* and *Nataraja*. In Deccan and North *India, Siva in his Nataraja form is depicted along with* Sapta Matrikas.

From Karnataka toTamil Nadu

The earliest legend about the origin of the Chalukyas of Badami is found in a Badami inscription of A.D.578. This inscription states that the Chalukyas were Haritiputras of *Manavya gotra* and were meditating at the feet of the sacred Swami (Kartikeya) and had been nourished by the seven mothers who are the mothers of the seven worlds. The Haiderabad grant of Pulakesin II (AD.612) also describes the Chalukyas as had been nourished by the seven mothers. The epigraphical statements attest the popularity of *Sapta Matrika* cult in Deccan during the early Medieval Period, 6-7th Century A.D. The Chalukya iconographic concepts entered first the Pandya country and not the almost contiguous *Tondaimandalam* of the Pallavas. The cults of *Ganesa* reached the Southern parts of the Tamil country from the Chalukya area through Ganga sphere of Kongu region (Salem and Coimbatore) (Mahalinga T.V. Dr.1978.p.10).

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UCHICHHISHTA GANAPATI – A RARE MUSEUM BRONZE

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Ganesa or Ganapati is one of the *panchadevatas* of the Hindus. He is a destroyer or remover of obstacles. Hence, he is otherwise called as *Vighnesvara*. From a study of the *puranas* and *agamas* it is revealed that he is described as the son of Parvati or Siva-Parvati. He has been attributed an independent origin also.

Forms of Ganesa

Agamic texts attribute a number of names to Ganesa. He is called as Ganapati-the chief of the *ganas* or demon hosts, *Ekadanta*-with only one tusk; *Gajanana*-the elephant faced God, Vina*yaka*, *Vignaraja, Heramba, Lambodara, Surpakarna* and *Guharaja.*

There are several varieties among the images representing this elephant-headed God. They are *Bala-Ganapai, Taruna-Ganapati, Bhakti-Vighnesvara, ViraVighnesvara, Sakthi Ganesa*, which includes Lakshmi-*Ganapati, Uchchhishta Ganapati, Maha Ganapati, Urddhva-Ganapati* and *Pingala-Ganapati.* There are also forms like *Unmatta-Uchchhishta Ganapati, Vighnaraja-Ganapati, Bhuvanesa-Ganapati, Nritta Ganapati, Prasanna Ganapti, Haridra-Ganapati* and *Balachandra.*

In the above aspects, Ganapati is represented as either sitting or standing, dancing or represented on a lion or he is represented along with his consort as sakthi Ganapati. He is represented with 4, 6, 8 or 16 hands and in these hand weapons like the *danta, pasa, ankusa, Khadga, khedaga, gada, dhanus,* and *bana* are associated. Materials like plantain, jackfruit, sugarcane, m*odaka*, wood apple and bamboo are also associated with his hands.

Puranas like the Linga-purana, Vishnu-purana, Matsya-purana, Skanda-purana and Suprabhedagama elaborate the origin of *Vighnesvara.* Of the many interesting forms of Ganesa in stone and metal, the one called *Uchchhishta Ganapati* is a rare and interesting one.

Iconography of Uchchhishta-Ganapati

People with a view to achieve their various desired objects worship

Uchchhishta-Ganapati; and this god is considered to be a great giver of boons. Elaborate description of this form of Ganapati is found in silpa texts like the *Kriyakramadyoti*, the *Mantramaharnava* and in *Uttara-kamikagama*. These texts say that *Uchchhishta-Ganapati* is in the seated form with four hands. The hands should carry the *pasa*, the *ankusa* and a piece of sugarcane and the fourth hand should be touching the private parts of the naked figure of the associated Devi. This God should have three eyes and he should wear a *ratnamakuta*. The nude Devi should be sitting upon his lap; she should be decked with all ornaments and have only two hands. The name of this Goddess is *Vighnesvari* and it is particularly stated that she should be sculptured beautifully.

There is a great deal of difference between the descriptions of *Uchchhishta-Ganapati* as described in the books and the execution in the actual sculptures. In all the cases this god has a nude Devi seated on his lap; two of his hands carry the *pasa* and the *ankusa*, one has a *ladduka* in it, and one of his arms is used in embracing the Devi about her hip. It is the proboscis, but not one of the hands, which is in contact with the private parts of the Devi. And the right hand of the Devi is shown to be holding the private parts of the god; in her left hand she carries a lotus.

Stone sculpture of Uchchhishta-Ganapati is seen in Nagesvaraswamy temple at Kumbakonam where the figure is shown with the same attributes and the god and the goddess are represented in coition.

Bronze Image of *Uchchhishta-Ganapati* at Government Museum, Palani

Metal images of *Uchchhishta-Ganapati* are very rare. A miniature treasure-trove bronze image of *Uchchhishta-Ganapati* is found in the collection of Government Museum, Palani. It is 7 cm in height and 5 cm in breadth, hails from Paravakkottai village of Thanjavur district and it is dated back to about 17th Century A.D. In this figure Ganesa sits on a *padmasana* over a square *bhadrasana* with the legs folded and the knees raised. He is represented with four hands. The backhands hold the *ankusa* and *pasa*. The front

right hand holds the broken tusk and the front left hand embraces his consort who is sitting on his left folded leg. The proboscis of the God is placed over the genital organ of the goddess. Similarly the right hand of the goddess holds the erect penis of the God. The left hand holds a lotus. Their heads are adorned with the *karandamakutas*. On the backside of this bronze the *siraschakra* is properly molded and the *yajnopavita* and the *udharabanda* are represented clearly.

Significance of *Uchchhishta-Ganapati*

The Sanskrit word '*uchchhishta*' means 'spittle'[1]. Sir. Monier Monier Williams mentions *uchchhishta* as 'impure' and *Uchchhishta Ganapati* as apposed to *Suddha* Ganapati. He also mentions that Ganesa worshipped by the '*uchchhishtas*' (or men who leave the remains of food in their mouth during prayer)[2]. Since Ganesa is erotically represented in this form with his consort, this aspect is often considered to be an unwanted one and it is worshipped by bad people as it is meaning implies so. The actual origin of this form of Ganapati is not known properly. This should have some root of origin as a folk divinity as this might have come from the word '*yaksha*'.

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ON A RARE SCULPTURE DEPICTING 'SELF SACRIFICE'

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Introduction

The practice of erecting of 'memorial stones' in honour and memory of people who sacrificed their lives (for one reason or other) was prevalent in Tamilnadu. And consequently one could perceive an array of memorial stones that would be grouped under various sub-divisions such as 'hero stones[1]', 'sati stones[2]', 'nisheedhigai stones[3]'. Another group of memorial stones is also attested in the State of Tamilnadu in honour and memory of people committing self sacrifice.

In this paper, an attempt is made to present a note on a rare sculpture depicting the practice of self sacrifice that was unearthed as a treasure trove find from Chennimalai town in Erode district of Tamilnadu State.

Sculptures Depicting Self Sacrifice - An Overview

In Tamilnadu, stone sculptures (inclusive of bas-relief depictions) showing the practice of a hero sacrificing his life (by severing / beheading / piercing his head) by himself are identified in various districts such as vellore, Thiruchirapalli, Thanjavur, Cuddalore, Coimbatore, Erode, Salem, Dharmapuri. And especially in Kongu region (i.e., the western Tamilnadu) such sculptures of self sacrifice are observed earlier in places such as Perur, Annu, Sevur, Avinashi (in Coimbatore District) Thingalur, Vijayamangalam, Bhavani (in Erode district) Tharamangalam and Kollimalai (in Salem district) since 10th Century A.D. to 19th Century A.D., as gleaned from sculptural evidences.

Generally, the sculptures of self sacrifice were depicted with a hero attempting to commit sacrificing his life by himself (in one way or other - as noted earlier) by means of a dagger / knife / sword. If the weapon employed by the hero was sword, at times, he was shown operating his orderal of self sacrifice, by holding it with both his hands. Like wise, whenever the weapon in utility was a dagger the hero was found operating the ordeal just by piercing the left neck region, holding the weapon in right hand. The practice of such self sacrifice was

observed for fetching victory to his culture hero (chieftain / king / emperor, as the case may be) prior to war expedition or after the success of wish-fulfilment for the cause of his culture hero of public. Such practice of self sacrifice is referred in the copper plate documents in Tamil as '*Kazhuththalagu Paaychchal*' (Lit. "Piercing the neck the dagger"). Contrary to this, the Tamil inscriptional texts designate this as '*Navakandam Koduththal*' (Lit. "Oblation of head"). In popular parlance, this is called '*Thalaip Pali Koduththal*' (Lit. "Sacrificing of head"). The sculptures which were executed in honour and memory the hero who self sacrificed his life were noted by the general public variedly as '*Thalaip Palik Kal*' (Lit. "Sacrificial stone of oblation of head"), '*Saavaan Palik Kal*' / '*Saavaaraap Palik Kal*' (Lit. "Sacrificial Stone of deceased person"). Contrary to this, Tamil inscriptions refer this as '*Navakanda Chirpam*' (Lit. "Sculpture of head [offering]").

Literary reference are also there in Tamil referring the practice of such sacrifice. for instance, '*Silappadhikaaram*' and '*Manimegalai*', the twin epics of post-sangam period note this practice of self sacrifice. *Kalingaththu Parani*', a minor literary work refers this practice as in the following verse : "*Adikkazhuththin nedunjiraththai arwar...*" (Lit. "[Hero] will severe [his] elongated head beneath the nape"). '*Chozzhan Poorva Pattayam*', a kongu literary source gives a detailed account of this practice.

On the Unearthed Stone Sculpture Depicting Self Sacrifice from Chennimalai

On 1st July of 2003, a stone sculpture depicting a hero indulging in sacrificing himself (by severing his head by employing a long sword over his nape) was unearthed from a private rice mill at Chennimalai, 30 Kms south of Erode in Tamilnadu. And the author of this paper has studied this stone sculpture by undertaking a study tour to Chennimalai on 5th July, 2003.

The stone sculpture under study depicts a hero who attempts to self sacrifice himself by severing his head with a long sword at his right hand. The sword was shown placed over his nape. On his left hand he was depicted of carrying a bow. A dagger (with an ornate cover) was shown at the right side of his hip. The hero was depicted with a hair bun on his left side in a slightly tilting manner, typical of Vijayanagar and Mysore Wodayar period. 'Channa Veeram', a characteristic ornament worn by the heroes a clear-cut testimony that the depicted person, no doubt, is a hero. Depiction of various other ornaments typical

to a hero over this sculpture reinforces the fact that the depicted image is surely of a hero. The moustache was shown as a twisted and upturned structure. The hero was depicted in a standing posture over a highly ornate platform wearing a pair of wooden chappalas.

Conclusion

On close scrutiny of the stylistic features of this above cited sculpture depicting self sacrifice, it is inferred that it belongs to 16th or 17th Century A.D; And the hero depicted in this sculpture was that of a '*Kaikkodan warrior*[4]', belonging to the shadow army of a chieftain / king / emperor of that period and region.

Foot Notes

1. This term refers to an array of memorial stones which were set up in honour and memory of the deceased heroes who sacrificed their lives, by exhibiting extraordinary valour.
2. Also known as 'Maasthi stones' (Maha-sati stones), these designate a set of memorial stones that were erected in honour and memory of spouses who self sacrificed their lives along with their deceased husbands.
3. This category of memorial stones refers to those erected in honour and memory of Jain people who self scarified their lives by observing ritual fasting, by facing towards north direction.
4. In the Kongu region, such warriors were referred to as '*Kondai Kattik Kaikkiliyar*' in the lcoal parlance. And these '*Kaikkodan warriors*' at present, are identified as '*Sengundhar*' / '*Sengundha Mudhaliyaar*' engaged in weaving.

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Colophon

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ON THE SO - CALLED IMITATION BUFFALO HORN OF THE TODA TRIBES

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Introduction

To unravel the real meaning of a cultural trait of an ethnic group, the field investigator who happens to be mostly an outsider has to study deep into the cultural complex of that group with utmost care and keen observation since superficial field observations, if any, may leave behind recordings of misleading cultural information and or non - recording of significant cultural information. Of the various South Indian tribes, the Todas have been attracted more and studied extensively by the cultural anthroplogists of India and aborad as well. Among the various artefacts of the Todas, the so-called 'imitation buffalo horn' tends to attract the attention of the on lookers on several grounds such as 'craftmanship' 'aesthetics', and 'religious significance'.

This paper is an attempt to describe the so-called 'imitation buffalo horn' of the Toda tribes of the Nilgiris, emphasizing its significance within the tribal cultural milieu under discussion.

A Brief Note on the So called 'Imitation Buffalo Horn' of the Todas

The so called 'imitation buffalo horn' is an ornate artefact of cane fashioned by the Todas into an abstract shape of buffalo head and deified within the household by lighting an oil lamp beneath it. In order to understand the significane of this artefact, we have to peep into the tribal culture of the Todas and assess the significant place occupied by their indigenous buffaloes within their cultural contexts.

Significance of Buffaloes in the Toda Culture

The 'art', the 'culture' and the 'religion' of the Toda tribes are intrinsically interwoven and centred around their indigenous buffaloes as evidenced from the various culture traits of the Toda culture enlisted below:

1. The 'wealth' and the 'status' of an individual is determined by the Todas by taking into account the size of the buffalo hard possessed by him.
2. Milking of the sacred buffaloes, churning of their milk and preparation of ghee out of it constitute the Toda religion.
3. To denote buffaloes, more than 100 lexemes are there in the verbal repertoise of the Toda language.
4. Fines are levied in terms of buffaloes in the tribal panchayats of the Todas.

5. Both the calves and the buffaloes are adorned by means of beads, cowrie shells, jewelleries etc., by the Toda tribes with love and dedication, as if beautifying their own children.
6. Sacrifice of buffaloes during the green funeral ceremony of the Todas is conceived obligatory, as they believe that only then the spirit of the deceased person could enter the other world, by holding the tail of the sacrificed buffalo.
7. The Todas deify the decapitated head of the slained buffalo, by displaying it on-tree at the entrance of their hamlet.

Imitation Buffalo Horn or Imitation Buffalo Head? : The tribal artefact under study has been designed by splitting a single cane stick vertically so as to leave lunately curved ends on both sides. The margin of the split ends will be tied tightly by employing cane fibres. This kind of fabrication not only avoids breakage of the cane further but enhances the aesthetic contour of the artefact as well. The resultant artefact is conceived by the Toda tribes as the vegetative alternative of the decapitated buffalo head acquired out of the ceremonial sacrifice observed during the green funeral ceremony and allow it inside their hut. In this context, it should be borne in mind that as the Todas adhere strict vegetarianism they do not allow even the mostly revered decapitated buffalo head to enter their hut; Rather, they display it on tree at the entrance of their hamlet. And hence, although this tribal artefact is desingnated as the 'imitation buffalo horn' it will be appropriate to construe it as the 'imitation buffalo head'. This conjecture gets strenghthened further, as the so called imitation buffalo horn is designed also by fixing a pair of lunate curves of cane straighly on a more or less conical piece of wood. The imitation buffalo head is venerated in high esteem by the Todas, by displaying it in a prominent place inside their hut and lighting an oil lamp beneath it. And it is deified regularly by the inmates of the household.

Conclusion : From the aforementioned discussions, we could infer that the ornate artefact of cane fashioned meticulously by the Toda tribes into an abstract shape of a buffalo head, in reality, is the imitation buffalo head and not the imitation buffalo horn, as conceived and designated so far by the cultural anthropologists, museologists, museographers and others. Further more, this 'imitation buffalo head' is construed by the head of the buffalo that get slained during their ceremonial sacrifice (a constituent rite observed among the various rites within the green funeral cermony of the Todas).

Colophon :The author of this paper wishes to record his deep sense of gratitude to Mrs. Vasamalli Pothili Kuttan, the Toda Social Activist at Udhagamandalam who helped him in unraveling the intricacies of the Toda cultural milieu.

THE CONCEPT OF ART AS GLEANED FROM CULTURAL ANTHROPOLOGICAL PERPECTIVES

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Introduction

As 'art' plays an essential part in every culture in giving that culture a meaning, an emotional tone, in contributing a unifying force which at the same exalts the cultural anthropologisits, the art historians, the art critics and the philosophers of aesthetics want to know its significance. However, it is the cultural anthropologists, among the social scientists, who construe that 'art is a social activity and society is the framework wtihin which an individual artist works.' They are also of the view that 'the artistic activity is one of the four basic types of human social activity and not the sole social activity.

In this paper an atempt has been made to project the conception of art that lies in that perspective of the cultural anthropologists.

On Defining Art

Since the subject matter of art is shared by various social scientists like cultural anthropologists, art historians, museologists, 'art' has been perceived differently and consequently defined variously as well. In accordance with the scope of this paper, the definition of art by the cultural anthropologists alone has been presented here.

Mankind has proclaimed its uniqueness in the animal kingdom through its ability to conceptualise - i.e., to evole and express its thought processes. And consequently, the cultural anthropologists define 'art' as 'a language for expressing things and concepts which are true and important, but which cannot be stated in prosaic terms."

Common Characteristis of Art

Looking through the cultural anthropological perspectives, a set of common characteristics could be indentified out of art. They are as follows:

i. a tradition or heritage which provides the impulse

ii. a body of art-motifs, norms and material, apparatus which make possible the execution;

iii. an emphasis on practice as the main way of attaining mastery; and

iv. an implicit permission to innovate.

But, the exact filling-in of the outline provided by these common characteristics differs from one art type to another, as also from one cultural tradition to another - cautions the cultural anthropologists. And therefore, in the study of art the only attitude that can ensure scientific objectivity is that of 'culture relativism', i.e., of accepting the possibility of beauty having as many manifestations as these are cultures. However, one should bear in mind, in the ultimate analysis, the excellence of an art product is higher to the degree to which it is able to transcend local colourations, local social values and embody some universal truths and values.

Classification of Art

Art can be classified variedly based on various criteria such as 'chronology', 'size of the artefacts', 'presence/absence of verbality, 'presence/ absence of contour', presence/absence of decoration', presence/absence of their dimension, 'Association/Dissociation with religion' and so on and so forth.

The aforemetioned possible classifications of art could be summarised as follows :

Based on Chronology	Prehistoric Art Contemporary Art
Based on Size of Artefact	Major Art Minor Art
Based on Presence / Absence of Verbality	Verbal Art Non-Verbal Art
Based on Presence / Absence of Contour	Concrete Art Abstract Art
Based on Presence / Absence of Decoration	Decorative Art Utilitarian Art
Based on Presence / Absence of Third Dimension	Plastic Art Graphic Art
Based on Presence / Absence of Association / Dissociation with Religion	Ritual Art Secular Art
Based on Presence / Absence of Range of Perfection	Primitive Art Classical Art

Certain popular types of art such as 'Fine Art', 'Folk Art', 'Rock Art', 'Tribae Art'exist either as a synonymy or sub-types of the types expressed above for instance, 'Fine Art' and 'Tribal Art' are synonymous of 'Minor Art' and 'Primitive Art' respectively while 'Rock Art' and 'Folk Art' are sub-types of 'Prehistoric Art' and 'Primitive Art' respectively.

Evolutionary Theories of Art

Various evolutionarists have tried to propound hypothesis on how the evolution of art takesplace and through what stages. One theory of art suggests that art began first in a formative stage and passed through archaic, mature and flamboyant stages and culminated into a lost decadent stage.Another theory of art proposes that art styles originate as realistic protroyal, evolve into geometric representation through a process of progressive simplification and finally become highly symbolic by over-conventionalisation and decay.

However, the fact that only techniques may determine an evolutionary sequence and not any inherent trends of growth should be borne in mind. For instance, art styles in textiles and basketry begin with geometric or symbolic representations and attain realism only when techniques of weaving have been mastered so as to enable the weaver to weave a definite pattern, independent of the basic weaving pattern.

Is Art for Art's Sake or Life's Sake

Since time immemorial and till date a two-fold nation prevails regarding the artistic activity of mankind, viz., art for art's sake or art for life sake. By giving a vivid judgement that "to regard the creative activity of human society as entirely aimless and product of leisure (i.e., art for art's sake) would be as wrong as to regard it as having been born only out of magical beliefs (i.e., art for life's sake)", the cultural arothopologists have brought down the curtains to such debate.

Correction of Art, Invididual Society

As observed earlier, the cultural anthropologists view that 'art is a social activity' and 'society is the framework within which an individual artist work'. Consequently, art begins in society and ends in it. However, when a truly original artist is at work, then art which begins in society passes in him / her and ends in society. And therefore, it is the ernest duty of such truly original artist to change and transform what society offers him / her and then creates new tastes and values of artistic creation and appeciation.

While indulging in creativity the artist as an individual makes a

momentary withdrawal from the society where he/she is a minuscule. However, one should bear in mind that the creative artist cannot make an absolute or eternal withdrawal since he/she has to return to the society to receive recognition and reward to him / her for his / her artistic efforts and achievements.

It is interesting to note, within such a societal framework, not only the social milieu but the geographical, the climatic and the economic conditions also determine the quality and the content, the mood and the medium and the expression and the impression of the creative activity of the individual artist.

On Introducing 'Style' and 'Genius'

Closely connected with the social genesis of art is the 'style' In the outlook o fthe cultural anthropologists, a style consists of the traditional ideas regarding the execution and expression of some formal arrangements of design. Art depends of appeal upon some kind or other of a formal arrangement of straight lines or curves, of reliefs and curved surfaces, for sound and colour, of rhyme and hythm and so on. when a particular design is created and finds social acceptance it becomes a fashion and in due course of time through its propagation or specialisation an established style.

Contrary to this popular conception, some cultural anthropologists construe that 'departure from absolute naturalism / 'Photographic' realism marks the emergence of 'style'. In other words, style could be defined as a departure from absolute naturalism / 'Photographic' realism

As art styles are born out of a social milieu, the artistic geniuses are also become the products of the same social milieu. A very high degree of sensitivity and imagination are essential in the making of agreat artist or artistic genius. The cultural heritage of a society has much to do with the presence of a galaxy of such artistic geniuses in it. A.L.Kroeber, a distinguished cultural anthropologist abviously regards such creative geniuses as the representatives of cultural trends rather that as more individuals.

Primitive Art : A Bird's Eye View

Of the various types of art, the cultural arthropologists have focused much on the 'primitive art' as it is concerned with its main subject, namely, the indigenous / tribal people. For the cultural anthropologists, the primitive art is not an appendage of religion or economic activity, nor is divorced from life, Rather, it is part and parcel of life, an autonomous activity integrated with the totality of social behaviour. In other words, according to the cultural anthropologists, the purpose of primitive art is both religious as well as secular; Further, it is both utilitarian as well as decorative.

Such primitive art is supposed to be born out of the horror of life which is said to be ever - dominant in primitive man's life. However, one shoudl bear in mind that the idea that the primitive art is wholly magic-religious in character has been a view point born of an inadequate understanding of its social significance.

Art for art's sake is denied in the primitive society. Here, art is regarded to be wholly utilitarian and that mainly from the magico-religious point of view. In this context, it is worthy to mention that unlike the cutlural anthropologists, the art historians and the art critics have found the primitive art either 'childish' or born out of superstition and magic. R. Firth, a notable cultural anthropologist has admirably summed up the causes, which underlie modern man's inability to understand the primitive art. They are detailed as below :

(i) The concrete content of primitive art is not familiar to modern man;

(ii) As the modern man looks down his primitive contemporary as mentally underdeveloped, he arrives at a preconceived notion that the primitive art is no more deserving of attention than the artistic creativity of children;

(iii) Modern man makes always a biased appraisal of primitive art as he fails to appreciate the knowledge, the belief system and the economic organisation of his primitive contemporaries; and

(iv) The preponderence of non-naturalistic representations in primitive art becomes the hindrance to modern man's congnisance.

In nut shel, in the evaluation of the cultural anthropologist, the primitive art is representational in nature wherein every art form tells a story; it is both decorative and geometric as well as realistic and symbolic." However, one has to accept the fact that there is no evidence to claim that realism came before conventionalism or vice versa. In other words, the primitive art is frequently advanced in technique and sophisticated in handling. The Australian aboriginal art exhibiting high stylisation and the aboriginal African art projecting abstract and symbolic motifs could be cited as valid proofs for this contention.

Art in Tribal India - A Short Note

The tribal arts comprise the part and parcel of our rich cultural heritage. However, it is disheartening to observe that the tribal arts are on the

decline everywhere in India because of misjudgements over them. Open condemnation of tribal cultures by the main stream people have induced in the minds of Indian tribal folk a distrust in, and in some cases even a distaste for their own cultural traditions. However, as there is immense richness both in the verbal and non-verbal art forms of tribal India, the tribal art in all its forms has to be preserved and nourished.

At present, not much attention has been devoted to a scientific study of the artistic efforts of the Indian tribes. To understand the tribal culture better it becomes imperative a verteran cultural anthropologist puts it, "Giving a living reality to the myth through drama and art is the most vivid way of making people recognise their dependence upon the myth and in turn upon the society whose members live by it and what it represents."

Conclusion

Although 'art' constitutes the common subject matter of various social scientific disciplines such as art history, art criticism, aesthetics, cultural anthropology, the views hold and expressed by the cultural anthropologists about it have been construed and regarded as significant since the cultural anthropological perspectives are judicious, being free from ethnocentrism. And in this regard, studying of the concept of art from the points of view of cultural anthropology holds good and becomes need of this hour.

Foot Notes

1. Adjustment with nature, adjustment with his fellow human beings and adjustment with super naturals constitute the other three basic types of human social activity.
2. Under the broad spectrum of 'primitive art', both 'tribal art' and 'folk art' are conceived and treated as two sub-types. However, some cultural anthropologists do include the 'prehistoric art' as the foremost constituent entity of the 'primitive art.
3. The term 'tribal arts' is used mostly as a cover term to include 'tribal crafts' as well. However, the subtle, but at the same time, the marked difference between these terminologies should not be neglected.

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Colophon

The author of this paper wishes to record his deep sense of gratitude to Dr. Sujit Som, Director in - charge, Indhira Gandhi Rashtriya Manav Sanghrahalaya, Bhopal for his keen interest and encourgement bestowed on him while he was engaged in the preparation of this paper.

"TRAVANCORE GALLERY" IN KANNIYAKUMARI MUSEUM

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Introduction

The Government Museum, Kanniyakumari was established and inaugurated on 31st January, 1991 by Thiru. Auvai Natarajan, the then Secretary, Tamil Development and Culture, Government of Tamilnadu. It is a multipurpose Museum, which having display objects on various subjects like archaeology, anthropology, botany, zoology, geology, art etc.

This unique museum, standing on the seashore of Kanyakumari is a treasure-house displaying rare and interesting objects of times of yore, giving a rare opportunity to every visitor to the museum.

In this Museum, recently a new gallery called 'Travancore Gallery' was set up, which was diclared open by His Highness, Sri Uthiradam Thirunal Marthanda Varma (the brother of late Sri Chitra Tirunal, the Maharaja of Erstwhile Travancore) and presided by Dr. R. Kannan Ph.D., I.A.S., Commissioner of Museums, Chennai in the presence of Thiru. Rajesh Lahani, I.A.S., District Collector, Kanniyakumari.

Travancore History

The ancient Tamilnadu had three divisions namely Cheranadu, Cholanadu and Pandiyanadu. The Cholas ruled the landscape surrounded by river Cauvery. The Cheras ruled the Western Coastal regions. The Pandiyas ruled the landscape drained by the rivers Vaigai, Thamirabarani and their tributaries. Among them Cheranadu consisted of small regions namely Boominadu, Kudanadu, Kuttanadu, Venadu, Karkanadu etc. Venadu meant the region of people belonging to the heredity 'Vel' "Ayinad Then Travancore Paguthi" is the detail found in the note of the Greek philosopher Ptolomy.

Though the people of Venad heredity were later separated and called

as Kelaperur Illam and Thirupapur Illam. Their kings are mentioned as Venad Kings in the inscriptions. Thirupapur Swarupam was later divided into Thirupapur and Iyadunganadu.

According to Sangunimenan, Thiruvalumkodu was later called as Thiruvidankodu. The fact that Thiruvidankodu was pronounced as 'Travancore' in English is well known to all. The History of Travancore Government is connected with the district of Kanniyakumari. Most of the events like internal aggression of Travancore Government, the victory of Travancore Kings in the Colachal War, Upper garment agitation, establishment of postal department, construction of dams and palaces, administrative reforms took place in Kanniyakumari. From 1729 to 1949, for 220 years, Travancore was ruled by 12 Kings. Nagam Ayah, Sangunni Menon and T.K.Velu Pillai have written briefly about the history of Travancore during the period.

During the period of the Travancore Government, which shone with its own culture, tradition and resources, the Kanniyakumari district was one of its integral parts.

The place that Raja Raja Cholas and Thirumalai Nayacker has in history of Tamil Nadu is reserved for King Marthanda Varma in the history of Travancore. In 1741 A.D., he made the Dutch troops to withdraw in the Colachel War. The chieftain of the Dutch troops, Delanoi was caught and later he became a friend of Marthanda Varma. He organised the Travancore army on European lines. He also started the first Indian Gun Ordinance Factory in Udayagiri Fort. A lot of canon balls have been recovered from this fort in the 1980s. The Tombs of Delanoy and his family are inside the Fort. Marthanda Varma strengthened the Padamanabapuram Palace and his fort. The project of Kodaiaru Dam started during the reign of Dharma Raja namely Sri Karthkai Thirunal. During the reign of Rani Gowri Parvathy Bai a court was started in Padamanapuram. An administrative change took place in temples of Kanniyakumari district during the reign of Swathi Thirunal, who was a patron of music. The "Kaimukku Thandanai" practiced in Suseendram temple was stopped and census was taken. Upper garment agitation was the important thing that happened during the rule of Sri Uthiram Thirunal Marthanda Varma. The tradition that women belonging to certain community should not wear clothes above their waist changed by this revolt. The Kothaiaru Dam project was finished in the reign of Sri Mulam Thirunal. The Devdasi System was stopped during the rule of Rani Sethu Lakshmi Bai. "Marumakkal Valimurai" was legally stopped.

During the reign of Sri Chithirai Thirunal, a proclamation was declared stating that people of all communities can enter the temples of Kanniyakumari district for worshipping Sri Chithirai Thirunal made may reforms through Diwan, Sir C.P.Ramasamy Iyer. After 15th August 1947, till 12th December 1956, the history of Kanniyakumari district was enmeshed in the border dispute for linguistic states. After the formation of new Travancore by Sri Marthanda Varma the Tamilians of Nanjilnadu still remained loyal to the Travancore dynasty. At the end of 19th Century, the Tamilians felt that the Malayalis had slowly dominated the minority people, Tamilians. At this stage according to the State Reorganisation, Act (8) of India 1956, the taluks of Agastheewaram, Thavalai, Kalkulam and Vilavankodu fabricated and were joined with Nagarcoil and was called as Kanniyakumari district. Apart from this the Senkottai taluk was joined with Tirunelveli district of Tamilnadu and so totally five taluks were joined with Tamilnadu. Kanniyakumari district started working independently as a separate district from November 1, 1956.

Travancore Coins

In the medieval period, "*Izha kasu*" and "*Anai kasu*" were in existence in Travancore, the largest State in South India. During the period of BalaramaVarma half *chakram*, silver quarter *chakram*, *Anantharayan* half *panam*, two *panams* were minted. The Travancore State only has a special feature of minting the smallest coin in the world. The Travancore state has minted these coins based on *chakrams*.

On the basis of chakram coins, the half chakram of copper and silver, one and two chakram of silver are existed. The obverse side of the half chakram consists of conch, crown and dots surrounding it. The sudharsana chakram find its place on the other side.

Cash Board for Cash Counting

Travancore had introduced Cash Boards for counting coins. Travancore coins were legal tender in Independent India till march 31, 1950.

Travancore *Anchal*

Travancore Government had shone with great individuality. In 1881, the Travancore Government established Postal Department. It was a boon for people

to have economic and fast communication. The Travancore Government released many coloured postal stamps, post cards and revenue stamps. It released postal stamps and post cards having values such as **half anna, six anna, four panam, eight panam, 3¼ chakrams, ¾ chakram and 14 chakrams.**

The Travancore Postal Department functioned having the name **'Travancore Anchal'.** The post boxes of Travancore Government were made of iron and were very artistic. The post box had the bud of lotus at its top, conch symbol on its upper edge, the conch symbol along with the name **'Travancore Anchal'** in English in the middle. Most of the stamps released by the Travancore Government had pictures of lakes, dams that reflect the beauty of Travancore State. Many postal stamps contain the picture of kings and conch symbol.

Travancore Wooden Objects

The Travancore people were aware of the environmental pollution caused by the usage of plastic things even in olden days. And so they used things made of wood for their day-to-day use. They used cooking utensils made of clay. Wooden hammer, wooden measuring jar, wooden cash box, wooden vessel (uruli). Wooden box contained small section to keep spices like pepper, cumin etc., and wooden footwear were the things they used for day-to-day life.

Palmleaf Manuscripts

We come to know from palm-leaf manuscripts that palm-leaves were mainly used to record information. The Mughals introduced paper in Tamilnadu in 11th Century. But till the begining of the 20th Century palm-leaves were used for recording purposes.

During the period of the Travancore kings palm-leaf manuscripts were used. From their palm-leaf temple accounts, Siddha and land documents are found. The palm-leaf manuscripts of Travancore kings contain their emblem. The land lease documents written in palm-leaves in 1816 A.D. are exhibited here. They contain Travancore State emblem.

Raja Ravi Varma (1848 – 1906)

Raja Ravi Varma was born on April 29, 1848 to Umamba Thampuratty and Ezhumavil Neelakantan Bhatathirippad at Kilimanoor, a small town in Kerala. He learnt painting from an English artist, Theodore Jensen, who was at the court of the Princely State of Travancore.

Ravi Varma's painting can be broadly classified into 1. Portraits 2.Portrait-based compositions, 3. Theatrical compositions based on myths and legends. Raja Ravi Varma was the first Indian artist to comprehend fully the oneness of the land, the first to paint for all people, the first to have his settings located from the Cape to the Himalayas. Ravi Varma is considered to be a modern among traditionalists and a traditionalist among moderns.

His paintings have been declared as National Treasures by the Government of India. Ravi Varma had an unparalleled place in his own age. Ravi Varma's equal is Ravi Varma alone.

DR. C.P. Ramaswami Aiyar (Dewan of Travancore 1936 to 1947)

Dr. C.P. Ramaswami Aiyar was born on Deepavali Day on Novermber 13, 1879, in the village of Vandavasi, North Arcot district, in Madras Presidency. He went on to study to Presidency College at Madras, where he obtained a double first class in his B.A. and was a Gold Medalist. He subsequently studied law, entering the Madras Bar in 1903.

Dr. C.P. Ramaswami Aiyar was the youngest Advocate General of Madras. In 1917, he was the Joint Secretary of the Indian National Congress along with Pandit Jawaharlal Nehru and a close associate of Dr. Annie Besant in the Home Rule League. He edited **New India**, the vehicle of the Home Rule League in 1917.

He was a Member of the Madras Legislative Council from 1919 to 1928 and Law member of the Madras Government from 1923 to 1928.

He was the Dewan of Travancore from 1936 to 1947, when he was responsible for the issuance and implementation of the Temple – Entry Proclamation in 1936, and thus earned the esteem of the depressed classes. He also introduced compulsory primary education and free midday meals for poor children in Travancore (also for the first time in India) and founded the Travancore University.

Dr. C.P. Ramaswami Aiyar was a doyen of the legal profession, an eminent educationist and the Vice-Chancellor of Travancore, Annamalai and Banaras Universities.

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THE WORSHIP OF THE NAGAS

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The worship of the "Serpents" (Nagas) is prevalent all over India and particularly in Tamil Nadu. On a particular day of the year sacred to the Nagas, milk, fruit and coconut are placed near a snake-hole with the object of feeding the cobra. Naga-images cut on stones as plain serpents with one, three, five, seven or nine hoods are also worshipped.

Snake-stones are installed in temples and other places, on specially prepared platforms under the shade of the papal and the margosa trees. This peculiar custom among the Hindus is known as Naga-Pratishta. Generally barren women observe this custom of Naga-Pratishta and circumambulate the sacred Asvatha tree to shake off their sterile curse and be blessed with offsprings.

Women of flabby constitution are in most cases liable to be barren. Indian women as a rule do not have the benefit of outdoor exercises except when they go round on annual tours of pilgrimage. The wise preceptors of the rich people in bygone days wanted to give the rich ladies some sort of exercise coupled with mental attitude favourable for child-bearing. Religious belief was pressed into service. As the ancient Aryans worshipped nature by worshipping certain animals having special characteristics of the elements they desired to worship and as the serpent happened to symbolize wisdom and the one commonly considered second and hence greatly venerated, it was selected as the fittest object to inspire veneration in women. As the living serpent was not a safe object, to be kept near, stone image of snake took its place.

Scientists tell us that the mental attitude is an essential thing for a woman to conceive and give birth to a healthy child. The serpent, symbolical of the highest form of wisdom, should create a wise mental attitude in the mind of the woman to give birth to a worthy issue. The reason why it was located under a tree and that too the sacred asvatha tree lies in the fact that it is a tree, royal in appearance to inspire veneration in human beings and further it affords a pleasant shade because of its spreading foliage on the cool banks of the village tank or river. From a medical point of view, the Hindu physicians considered the sacred tree asvatha to possess miraculous virtues and medicinal properties and

consequently if any male or female remained in its vicinity he or she would surely be the better for it.

Eight Lords of Nagas are mentioned in the Agamas. The chief of these is *Ananta*, *Sesha* or *Adisesha*, on whose folds Lord Vishnu is supposed to sleep. In an inscription of the 12th Century A.D, the eight *Nagas*, *Sesha*, *Vasuki*, *Takshaka*, *Karkotaka*, *Abja* (Padma), *Mahambuja* (Maha-Padma), *Sankhadhara* and *Kulika* are invoked to decide about the auspicious or inauspicious nature of the grant.

In the Krishnagiri Government environment Museum, two naga stone sculptures belonging to the modern period are displayed. These were collected from a field near a Krishnan temple in Krishnagiri, during the field study by the author. In one naga-stone, two snakes are carved with a dancing Krishna in the middle while in the other sculpture, 2 snakes are seen carved with a small sculpture of a *sivalingam* in the centre and flowers below it.

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LAGERSTROEMIA

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Common name	:	The Queen's flower or Pride of India
Hindi	:	Arjuna
Kannada	:	Holedachalla
Malayalam	:	Chemmaram
Telugu	:	Varagogu
Tamil	:	Kadali, Pumarathu

This plant is named after a friend of Linnaeus, a Swedish botanist Magnus Lagerstroem. It belongs to the family Lythraceae and it has about thirty species. All the species are highly ornamental, and a few only are cultivated. This plant is a native of South East Asia. In India L. flos-reginae, L.hypoleuca, L. indica, L. lanceolata, L. parviflora and L. tomentosa are grown. The species L. flos-reginae is commonly called as the 'queen's flower' or 'the Pride of India'. They are large deciduous trees with branched inflorescence covered in tiny flowers in the summer. The leaf fall is gradual and hence the tree can be rarely seen bare

Species Cultivated

L.*indica*

It grows as a shrub or arborescent strub with long branches 6-20 feet high. It is a native of China. Leaves are ovate-oblong nearly sessile, leathery. Flowers replish-red, occasionally white in terminal, dense many flowered, pyramidal porticles. Petals wrinkled. Stamens are numerous, pale yellow. It is propagated by cuttings. It thrives in good loamy well drained soil and as a cool green houseplant.

L.*speciosa*

It grows as a tree up to 6 feet in its native habitat, considerably smaller in cultivation with rose-purple flowers in summer.

Distribution

Distributed in Orissa, Bengal, South India and Assam.

It is a deciduous tree, large in moist arears of Eastern India. Leaves are bright green above, paler green below and veined heavily on the under surface.

Cultivation

The green house species needs only 55°F (13°C) temperature in winter and very little ratifical heat in summer. These shrubs need syringing twice daily in summer, but should be kept in very dry atmosphere in winter. Plenty of watering is needed in summer and propagations done by cuttings taken late summer or spring. After planting, it flowers within 3 to 5 years. The flowers are very showy, mauve purple or pinkish, born in terminal panicles 1 to 2' high in peduncle. The petals are crumpled and wrinkled in appearance. Flowers during the months of April, May and July to August. The fruit is a woody capsule.

This tree can easily be grown from the seed. The growth is slow in the first year. Transplanting is to be done when the seedlings are a year old. The pruning of side branches is necessary, if it is not done, it develops rather than a well shaped tree. It grows well in rich alluvial loams.

This is a well-known ornamental tree, cultivated for the beauty of its flowers. It is also grown as an avenue tree. It is a timber yielding tree much used for all kinds of construction, timber and shipbuilding and boads of wagons. The root of the plant is prescribed as an astringent. The seeds are narcotic; the bark and the leaves are purgative. Leaves and fruits are also used for peparing tannin extract.

L.loudoni, Teynam

It is a tree, which grows up to 15-50 feet high with a branched crown. Leaves oppositely placed, ovate; flowers in terminal, many flowered. Petals are round ovate, tightly folded, light or dark lilac with long claws. Stamens are numerous, yellow and reddish-purple. Fruit is small, and bulb shaped. It is a native of Siam.

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VOLCANOES

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Introduction

Volcano is a rift or vent on the earth's crust through which molten material is erupted and solidified on the surface as lava or through which molten rocks, charged with gases and vapours, are ejected with explosive force and fall as volcanic ash, volcanic dust etc. In other words, the volcano is the bleed rivers of red-hot lava or spew clouds of ash and gas into the atmosphere, causing heavy damage to the property and can kill thousands of people. The volcanic eruption takes place even in other planets, satellites, besides the earth. There is a vent on the volcano, called crater, a funnel shaped cane through which the volcanic eruption takes place. A prehistoric wall painting, Hassan Dag in Turkey, 8000 years old, shows the eruption of the volcano. This is the earliest known picture of a volcano.

About the Earth

The earth consists of three layers, namely the crust, outer most layer, the mantle, middle layer and the core, inner most layer. The crust extends to a depth of approximately 5-50 km., the mantle extends upto 2900 km below the crust, and the core occupies 3500 km below the mantle.

Formation of the Volcano

As we go up into the interior of the earth, the pressure and the temperature increase. The rock formed inside the earth is molten, due to high pressure and temperature. Most of the molten rock erupted by the volcanoes come from the top of the mantle, 100-300 km down, so the mantle is the region of volcanic activity.

Features of the Volcanoes

The volcanoes can erupt above the earth's surface and beneath the oceans. After volcanic eruption, wood, bone, ceramics and most carbon containing food get petrified. Apart from these, iron material would fuse, and many metals may be deformed. During volcanic action, gases and vapours are ejected with explosive forces and fall as volcanic ash and volcanic dust. Geysers and springs that eject boiling water high into the air, caused by volcanic heat actig on trapped water.

Types of Volcanoes

Volcanoes may be of two types, viz.,

1. Central type and 2. Fissure type.

In the former, the eruption takes place through a more or less cylindrical pipe, where as in the latter, the lava issuing through a line of weakness in the earth's crust.

Classification of Volcanoes

Volcanoes are classified according to the materials that have accumulated around their vents. They are

1. Shield volcanoes
2. Composite volcanoes
3. Cinder volcanoes

Shield Volcanoes

When the extruded matierals consists of lava poured out in eruptions from a central vent with slopes steeper than 10° at the summit and 2° at the base. Such dome shaped are called as shield volcanoes.

Example : Volcanoes in Hawaiian islands.

Camposite Volcanoes

Sometimes a cone is built up of a combination of pyroclastic material (In Greek, pyros-fire, clasts-fragments, it is the fragmental material derived from the magma as well as from the wall of the vent of a volcano, ejected by the explosion or rapidly freed gases in an explosive volcanic eruption consisting of ash, cinders, dust lapilli, fragments of older rocks etc.) and lava flows around the vent is called as composite volcanoes, characterized by slopes of close to 30° at the summit, tapering to 5° near the base.

Example : Mayon in the Philippines

A simple volcano may develop as a shield volcano earlier and as a composite volcano later.

Example : Mount Etna in Italy

Cinder Volcanoes

Small cones consisting mostly of pyroclastic debris, particularly cinders are called cinder volcanoes at the summit of 30° to 40°, 500 m in height.

Example : Paricutin in Mexico

History of Volcanoes

If a volcano has some historical records of its having erupted, is considered as active volcano, if a volcano has not erupted in historical time, showing only minor erosional alterations is considered as dormant volcano or sleeping volcano; if a volcano not only has not erupted within historic rime but also shows wearing away by erosion and no signs of activity (such as escaping steam or local earthquakes), is considered as extinct volcano.

Lava

Molten material that is extruded from a volcano or volcanic fissure onto the surface of the earth, where it cools and solidifies, in other words, it is hot liquid material flowing from a volcano.

Composition of Lavas

Lavas are three types, based on the composition of silica, namely 1. Basic Lava 2. Intermediate Lava and 3. Acidic Lava

1. Basic Lava

   It is fluid, having low melting point, capable of flowing very far, composition of silica is less than 50%.

2. Intermediate Lava
   This is an intermediate between basic and acidic lava, having 50-70% silica with optimum melting point.

3. Acidic Lava

   It is highly viscous, having high melting point and does not flow very far. It has 70% silica.

Although all lavas have similar components, no volcanoes erupt lavas of exactly the same composition i.e. the composition of lava may vary from one eruption to another in the same volcano.

Temperature of Lavas

The average temperature of lava is around 1100°C. Kilauea volcano in Hawaiian islands has the hottest lavas.

Magma

The molten rock ejected from a volcano on the ground is called magma. It is an extremely viscous, molten rock material charged with gases and

volatile matter, lying under great preessure below the Earth's surface, containing wide range of silica and basic oxides.

Volcanic Gases

The volcanic gases, consists of carbon-di-oxide, carbonmonoxide, nitrogen, sulphur oxide gases, hydrochloric acid etc., are highly deleterious to health.

Impact on World's Weather

Primitive Earth

About 4000 million years ago, the planet earth had no atmosphere and its surface had been covered with erupting volcanoes. All the water in the oceans and many of the gases that made up the atmosphere, had been produced by volcanoes, erupting over millennia. The ashy volcanic eruptions affect the atmosphere. They may travel great distances around the globe and leads to the alteration of world's climate. The volcanic cloud filters out some sunlight, reducing temperatures down below. The high-flung particles also affect our views of the sun and the moon by scattering the sunlight of certain frequencies while allowing other wavelengths through. This can cause spectacular sunrises and sunsets. The sun and the moon may be seem to be wrapped in haloes or glow with strange colours. This may cause global cooling.

The satellite image shows that the hole in the ozone layer, the protective layer to the earth against ultraviolet radiations, over the Antartica, is further damaged by the sulphur particles erupted by the volcano Mount Pinatubo in the Philippines affecting world temperatures, by spewing the ash and gasses into the stratosphere, a month later, the ashy particles spread around the world.

In 1783, Asama in Japan and Laki in Iceland had explosive volcanic eruptions and large quantities of dust were blown into the upper atmosphere. The sun's effectiveness in heating the earth's surface was so reduced that the winter was severest.

During 1814 and 1815 the earth's temperature was reduced due to the volcanic eruptions of Mayon in the Philippines and Mount Tambora in Java. The eruption of Tambora threw so much dust into the air that for 3 days there was absolute darkness over a distance of 500 km., so the year 1815 was known as the "year without a summer" marked throughout the world by long twilight and spectacular sunsets caused by the dust in the stratosphere.

During the spring of 1982, there was an eruption in the volcano El Chicon in Mexico, ejected fine mist of sulphuric acid droplets into the stratosphree, moved westward and produced a narrow streak of fine material completely encircling the globe. In less than a year, the sulphur rich cloud had covered the entire northern hemisphere and major part of the southern hemisphere. The sulphuric acid mist was formed by photochemical reactions of sulphur gases with water vapour in the stratosphere. This mist was enough to effect brief climatic changes, including a decresae in the mean global temperature by absorbing the reflecting solar radiations.

The study of the record of ice layers in Greenlad and Antartica suggests that the period from about 1350 to 1700 produced unusually high acidity on those ice layers. There may be a very important correlation between sulphur-rich volcanic eruptions and long term global climatic changes.

Formation of Calderas

Caldera is the large basin - shaped volcanic crater. In an acidic lava regions, a caldera may form when a gigantic explosion blows away the original cone. In basic lava regions, melting of the cone base results in the collapse of the cone into the underlying magma chamber. It may be formed by explosion or collapse, or by a combination of both.

Protection from Volcanic Eruptions

Volcanlogists use a protective suit, coated with a metal which reflects the intense heat of volcanic eruptions and leaves the scientists cool, but inhibiting the wearer from feeling, hearing or seeing what is going on.

Instruments Used by Volcanologists

The following instruments are used by volcanologists.

1. Hot rod - A metal rod for collecting red-hot lava or blob of lava.
2. Tape measure - It is used to check up cracks on the ground
3. Gas mask - It is used to protect the wearer against low concentrations of acid gases. This gas mask also keeps out all but the finest volcanic dust.
4. Asbestos gloves - It is heat resistant, used to collect samples of lava
5. Path finder - It has a compass and a spirit level to find

			verticals and horizontals.
6.	Binocular	-	It is used to view the distant erupting volcano nearer
7.	Electronic thermometer	-	It is used to determine the temperature of the lava, graduated upto 1100°C
8.	Folding, portable tripod	-	It is used to detect small changes, if any, in ground level that foretells an eruption.

Conclusion

Although the volcanic eruptions cause catastrophic impact, there are some uses in the eruption of volcanoes. The steam produced in a volcano is used for generating hydro-thermal power. The sulphur formed in the volcanic gas is used for the production of more durable rubber.

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BIOLUMINESCENCE

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The emission of light from a living thing is called bioluminescence ("living glow"). There are many instances of it in nature. For thousands of years seafarers have known that the sea sometimes glitters with light when a boat passes through it or when an oar strikes it.

A remarkable variety of organisms from bacteria to fishes exhibit bioluminescence. The light is produced as a result of the oxidative reaction of luciferin in the presence of an enzyme *luciferase*. As early as 1677, Robert Boyle pointed out the occurrence of luminescence in the case of fungi. Subsequently luminescence was demonstrated in the jelly fish by Reaumur and Spallanzani. The credit of extracting the light producing substance, *luciferin*, goes to Dubios 1887. One of the most striking features of bioluminescence is the sheer of diversity of organisms that have developed the ability to emit light.

Most of the luminescent organisms are found to be either marine or terrestrial. Curiously enough light production is almost unknown among the fresh-water animals except for a fresh-water *limpet* and some species of aquatic glow-worms.

The luninescent material is usually fabricated by the animal itself but there are some instances in which the animal normally harbours luminescent bacteria that emit light. There are some forms that possess more than one type of light organ and they produce light in different ways. On the basis of this, three types of luminescent responses are distinguished: 1) Extra cellular luminescence, 2) Intra-cellular luminescence and 3) Luminescence due to symbiotic bacteria. Extra-cellular luminescence is seen mostly in marine forms where a luminous secretion is discharged into the sea-water around them (eg. *Balanoglossus*). Intra-cellular luminescence is widespread throughout the animal kingdom from protozoa to fishes in both terrestrial and aquatic forms, (eg. *Noctiluca*). Luminescence due to symbiotic bacteria is rather rare and are confined to *decapods*, *cephalopods* and *teleosts*.

Luminescent fungi were known right from the time of Aristotle and were studied in great detail. As discussed earlier, the greatest variety of light producing species are found in the oceans. Among the

microscopic *protozoans*, there are luminous radiolarians and flagellates. The flagellates, especially the species called *Noctiluca miliaris*, gives rise to the spectacular displays of sea light in which a ship seems to move through liquid fire.

Certain sponges, a number of jellyfish and *siphonophores*, and many comb jellies(ctenophores) emit light. There are luminous *hydrozoans* and sea pens. They are attached to rocks or grow in the sand. Various marine worms, *nemertines*, brittle stars, *nudibranchs*, and marine snails, produce light as they crawl over solid surfaces.

The bivalve *mollusk Pholas dactylus*, bores into the seafloor and secretes a luminous *slime* that it squirts into the seawater whenever it is disturbed. The Romans considered this mollusk a delicacy and served it at their feasts. Of the free-swimming marine animals, many squid, deep-sea shrimps, and prawns produce light. A considerable proportion of deep-sea fishes are also luminous. In some cases, a luminous organ is located at the end of a long process extending in front of the fish. In other fish, there are rows of lantern like lights along the sides of the body. Sometimes, only a few of these "lanterns" are lit; sometime all of them are *aglow*, providing an amazing display.

Usually, luminous marine organisms are found at considerable depths. However, certain marine animals living on the surface also produce light. Among them are the plankton, tiny forms of life that drift about or swim very slowly. They include *protozoans*, *jellyfish*, and *comb jellies*. A few surface forms, such as the transparent snail *phyllirrhoe* and the *tunicate Pyrosoma*, are also luminous. They account for the prominent individual flashes of light that one can observe on the sea at night.

Bioluminescence occurs most frequently in microbes, fungi, and invertebrates. No amphibians, reptiles, or mammals are known to luminesce.

Physical Nature of Light

Bioluminescence is spoken of as "cold light" for the simple reason that the heat produced is very low. The colour emitted may be either red, yellow, green, bluegreen, blue or violet. The colour of the light may change under altered conditions. A deep sea squid produces light of three different colours. White light radiates from most of the light organs, while the two anal lights were found to be ruby red and the two middle ocular lights were clearly sky blue in colour.

Physiology of Luminescence

Most animals seem to have evolved some method of controlling the appearance of their light. If the light is emitted continuously, it is inferred that it is of bacterial origin. The method employed by animals for controlling the light can be classified into the following categories:

In the first instance the photogenic cells or reservoirs can be squeezed by the surrounding muscle fibres which result in the expulsion of secretion to the exterior. It is an example of neuromuscular phenomenon. In the second instance the gland cells are supplied with muscle fibres and when they are excited, they may stimulate the gland cells to regulate the glandular secretion. In the case of intracellular luminescence, excitation leads to cellular changes, which activate the photogenic material.

Uses of Bioluminescence

The use of luminescence to the animal is largely a matter of conjuncture. In the highly advanced metazoans the emission of light is adapted to fulfil certain definite functions. In the fire-flies and the fire-worms it serves as a mating signal. In many species of fire-flies, the females are apterous and they remain in the grass responding to the light emitted by the males. The frequency, the total number of flashes, colour, intensity and duration of each fly varies in the different species of fire-flies. In the deep sea, angler fishes it acts as a lure to attract the prey and also as a warning to frighten the predacious animals. In the squid (*Heteroteuthis*) and in the deep sea shrimp (*Acanthophyra*), it serves as a protective screen (when it is discharged into the water therby escaping from the clutches of predators). The significance of the production of light among the lower organisms such as bacteria, fungi and *dinoflagellates* is not known. It is probable that the production of light in these animals might accompany some of the oxidative processes that take place during the life activities of the organisms.

Researchers are just beginning to explore the ways that bioluminescence may be beneficial to people. Because they cause a conspicuous glow, bioluminescent genes may help scientists to locate other genes that they wish to enhance or remove. Thus, bioluminescence provides researchers with a tool to "tag" genes and monitor the genetic activities in cells of plants and animals.

Tag genes have environmental, medical, and agricultural applications that include disease prevention and pollution detection. A glowing bacterial assay, for example, may be used to screen for anticancer agents,

or to indicate if toxins are present in soil and water samples. Bioluminescence also may be used to detect plant diseases. In one experiment, researchers tagged the genetic material of the disease black rot, causing an infected cabbage plant to glow at the earliest stage of infection. But still a lot of research has to be done to know the complete aspects of bioluminescence.

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Science Park

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The concept of museums has changed radically from functioning as mere storehouses of antiquities with the Curators functioning as their custodians to '**entertaining** while **educating**'.

A Science Park has been organised behind the Children's Museum by M/s. ANKIDYNE, Chennai-44, under sponsorship as a part of an events to mark the completion of 151 years of the Government Museum, Chennai. Twenty-two open-air exhibits are on display as play-models to teach and popularise the laws of science among children. M/s. ANKIDYNE is one of the pioneering companies which errects Science Parks throughout the country. A few of their Science Parks are declared opened by His Excellecy, The Prisident of India, Dr. A.P.J. Abdul Kalam, who has also kind enough to suggest to carry out some modification in some of the exhibits. Hence the manufacturer of the gadgets, a friend of museum, came forward to errect the 22 gadgets as a sponsered Science Park. About the gadgets other than those displayed can be seen in the www.ankidyne.com.

The descriptive details about the arrangement of the gadgets and basic science principles on which they are working are briefly sumed up below.

1. Persistence of Vision

In this gadget one can see a picture of a parrot and a cage on either side of a plate. While rotating the handle the parrot appears, within the cage. How? Retina of our eye holds any image for $1/16^{th}$ of a second. As the parrot and cage images fall continuously, it appears like the parrot within the cage. Motion picture was invented by Thomas Alva Edison based on this property of our eyes.

2. Statue Speaks

In this gadget two statues are there. One can stand before a statue and speak in the statue's ear. The other person standing at the other statue can hear the sound from it's mouth. How? The ear and mouth of these statues are interconnected with concealed tubes. The sound made

by a person in one-statue travels to another statue through the concealed tube. From this the visitor can understand that sound can travel in any direction, and can be heared clearly due to its multiple reflection in the bends of the concealed tube walls as in the stethoscope used by doctors to hear the heart beat.

3. Double Ended Cone

In this gadget, a double-ended cone is placed on a specially designed sloping frame. In this sloping frame arrangement, the centre portion is higher and wider than both the ends in gradual manner. If a visitor places and rolls the double-ended cone at the lowermost end, the cone begins to roll towards the centre. Why? The centre of gravity lies at the axis midpoint of the cone. While placing the cone at the lowermost end, the centre of gravity is raised and hence the equilibrium is disturbed. To gain the equilibrium it revolves towards the centre of the sloping frame. For any object, the equilibrium is maintained only when its centre of gravity lies on its original and lowermost position.

4. Newton's Third Law

This gadget consists a seat that fit on a rotor and in it's centre a yellow coloured pipe fit with an umbrella in it's top, which can be rotated easily. If a visitor sits in the rotor's seat and revolves the yellow coloured pipe the rotor automatically starts rotating in the opposite direction though there is no mechanical link between the rotor and the pipe. How? According to Newton's Third Law of Motion, a force exerts on the rotor, which is equal and opposite of the force given to the yellow coloured pipe.

5. Angular Momentum

This gadget consists a seat that fit on a rotor with ball-bearing arrangements for easy rotation. Two iron rods with solid iron cylinder weights are fitted in such way that one can move them from both diagonal ends of the rotor to the arms of the seat. A visitor has to sit and merry go round by keeping the two sliding weights away from the centre with the help of his handles. Rotate the gadget slowly. While revolving pull the two weights towards the centre. What happens? The merry go round's speed increases automatically. Why? For any rotating body, the angular velocity & angular momentum will be more when the concentration of weight at the centre is more.

6. Parabolic Dishes

In this gadget there are two parabolic dishes installed, facing each

other. Two persons should stand in front of the dishes facing the dish and should keep their mouth at the ring provided for that. If one visitor speak even in a feeble voice and the other can hear it clearly. How? Here the two dishes act as concave mirrors. The sound waves of the voice get converged and reflected as a parallel wave spectrum by the first dish, travels in a straight line to the second dish and converged into a single point, where we can hear a clear voice. Sound has the property of reflection, convergence and divergence like light.

7. Cycloidal Path

This gadget is having two paths Viz. cycloidal path and straight-line path. Two balls are placed at the top of the two paths, which can be released simultaneously with the help of the stopper provided. Though the cycloidal path is longer than the straigh-line path, the ball released in the cycloidal path reaches the bottom first. Why? The ball in the cycloidal path gets more initial acceleration due to gravity than in the straight-line path, so it crosses first.

8. Loop the Loop

In this attractive gadget iron rods are coiled in such a way that a particular sized ball can travel through the continuous loop path of the successive smaller diameter circular loops. Visitor has to place and release the wooden ball at the top of the path provided for that and watch whether it crosses all the loops. By varying height of the initial position of the ball make it understand that the ball has some potential energy, which is turned into kinetic energy when rolling. When the ball crosses the circular loop, it has enough centrifugal force to stick on to the path and overcoming the gravitational force also.

9. Colour Pillars and Colour Filters

There are different coloured pillars installed with a rotatetable multi colour viewfinder. One can observe the change in colours of the colour pillars according to the colours of the viewfinder, while rotating.

10. Mass and Inertia

There are three discs made up of iron, aluminium and wood. While rotating all the three discs in the same sequence one can try to guess which disc will stop first and which will stop at the last. The wooden disc stops first and iron disc stops last because the energy stored in any body is directly proportional to the mass of the body. So, iron disc stops at the last and wooden disc stops first.

11. Lissajou's Figures

This gadget is meant for explaining Lissajou's figures. In this arrangement a conical funnel with fine hole at the bottom is suspended through a chain from the top. A bi-directionally movable tray below the funnel also suspended from the top. Shut the hole provided in the funnel with your thumb and pour fine sand or sand like powder in the funnel and gently swing the funnel and tray simultaneously. Observe that some uniform patterns are forming on the tray depending on the speed of the motion. Because of the movement of the tray and funnel two simple harmonic motions are set which act perpendicular to each other. Hence the resultant pattern is called Lissajou's figures named after the scientist Lissajou.

12. Echo Tube

This gadget is having a 18 meters long tube with one open end. If a visitor makes a short and low noise at the one end of the tube, he can hear a clear echo of his own voice. How? For getting a clear echo of sound, there must be a minimum time difference of one tenth of second between the original sound and it's echo. We know that the velocity of sound is 330 meters/second. So the sound waves travel through the 18 meters length of the tube, get reflected at the closed end and returning to our ears as a clear echo. Many devices like sonameter are working under this echo principle.

13. Floating Bird

In this gadget a bird is floating by having support only at it's beak. Visitors can rotate and tilt down the tail of the bird. It will not fall down easily. Why? The position of centre of gravity of the bird is so designed to have the maximum stability. Form this gadget visitors can understand that an object's stability depends on the position of it's centre of gravity.

14. Revolving Periscope

In this gadget a periscope with a peep hole at the bottom is fit with a seating arrangement in a rotor frame. Visitors can rotate their seat around 360° and see all the scenery, which are able to be viewed in the plane of the topside of the periscope. In this periscope arrangement two plain mirrors are fixed at the corners of ' Z ' shaped cell at 45° by facing each other. The light rays from the objects are get reflected twice by the first and second mirrors to an angle of 180° and reach the

viewer. Periscopes are widely used in the submarines and military operations to watch the movements of enemies while being safely under the sea or in trenches.

15. Periodic Table

A group of students can play a game on chemistry, with the help of this gadget. The main idea behind this gadget is to familiarise the elements, their symbols and atomic number among the students. For each element, the atomic number is written on the other side of the cube block.

16. Simple Pendulum

There are two swings suspended here with varying heights to replicate two simple pendulums with varying lengths. Visitors can sit and swing in each seat one by one and observe the time taken for a single oscillation. In each swing, what difference they may find? When the length of the swing is more, the time taken for a single oscillation is also more. Frequency (number of oscillations per second) is inversely proportional to the length of the pendulum. Hence the shorter swing oscillates frequently than the longer swings.

17. Lift Yourself

In this gadget properly guided movable platform is tied with a rope, which passes through a pulley blocks. A visitor can stand on the platform and lift himself by pulling the rope provided. One can feel it easy to lift his weight due to the mechanical advantage of the pulley system provided. Pulley systems are used in heavy weight lifting machineries like crane.

18. 3-D Pendulam

In this gadget there are two pendulums suspended in two different planes to oscillate independently. Visitors should keep the two pendulums away from each other and let them oscillate freely. While observing the pendulums through the eyepiece provided, which is partially covered by a red-colour glass, the two pendulums are looking like rotating each other in a three dimensional plane. Why? When we see through the partially coloured glass, the light coming out of red coloured glass is less than the light passing through the plain glass, which creates such an illusion of three-dimensional effects.

19. Know Your Weight

In this gadget there is a long platform with graduated weight marks according to the length is installed with a massive weight at one side. A

visitor can climb on the platform with the help of the steps provided and should walk slowly. Visitor can find his weight from the platform at where he is standing. Here the entire set-up is based on first order lever. The fixed weight at one end is lifted by the weight of the person with respect to the arm length at where he is standing on the platform.

20. Principle of Levers

In this gadget three equal weights (20 kg.) are fixed on the ends of three levers with different fulcrum position. Visitors can lift the three equal weights one by one. Through the weights are equal, the energy required to lift varies. Why? Here, the distance of fulcrum from the weight varies for each weight. When, the fulcrum is nearer to the weight. The mechanical efficiency will be more. This kind of first order levers are often used in our day-to-day life.

21. Sympathetic Swing

In this gadget, two swings fixed in such way that the outer side chain are fixed on a horizontally fixed iron pipe and the inner side chains are fixed through a common movable wooden plank, which also is suspended from the same iron pipe by using other set of chains. In this gadget, two persons have to sit in the two swings at the same time. First person has to oscillate while the second is in rest. The motion of the first swing is transferred to the second swing gradually and the first comes to rest, hence the wooden plank above transfers the motion. The motion is transferred between the swings many times before it comes to complete rest. This energy transfer may lead to perpetual motion but the energy loss due to transfer does not permit it.

22. Perception of Depth

In this gadget segments of figures are fixed at different planes. Visitors can view the figures by their one eye through the eyepiece provided. Though the segments of the figures are fixed at different planes, they appear as a whole in one plane. This illusion is made possible, because of our single eye, which cannot distinguish the difference in the distance between the objects in stright view.

Conclusion

The Science Park in this museum with the above mentioned play model gadgets entertain the visitors particularly children and popularise the principles of science among them. This Science Park caters the needs of the visiting children, as the Children's Museum of the Government Museum, Chennai aims to encourage children to touch and feel the gadgets to help them understand and to develop scientific temper.

MANAGING CHANGE: TRANSFORMING CULTURAL ORGANISATIONS THROUGH E-GOVERNANACE·

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Introduction

Law and the principles of a welfare State guide a government's role in governance. If a government is keen to deliver good governance, then its processes need to focus on main goals such as quality, transparency, time management and economy. What ever may be the type of office, good governance will help to identify the defects and the rectification can be done for better governance. Any Government policies, projects and activities will be successful when there is full involvement and participation of the citizens. This has been proved in many projects in all parts of the world. Governments should be effective, responsive and transparent as far as the public and the employees are concerned.

Information technology is highly useful in order to make the organisations as mentioned above. As more and more electronic media are being utilised for governance, the work becomes easier. But one should make himself aware of the modern facilities. In other words, we may say that electronic governance has taken the root in administration. E-governance as a practice emanated from a project, Service Arizona in 1996, when the Department of Motor Vehicles in Downtown Phoenix Arizona (USA) pioneered the work of registering of vehicles on the web, which was built, hosted and maintained by the IBM. E-governance is an offshoot of e-commerce. E-governance is nothing but the application of more and more electronics in governmental affairs, whereby information and data pertaining to the day-to-day administration is stored, collected, retrieved and disseminated to the citizens, as and when they need and demand. In other words we may say that e-governance is nothing but the application of Information Technology to the process of government functioning to bring about simple, accountable, responsive and transparent governance. Blake Harris summarizes the e-governance as follows: E-governance is not just about government web site and e-mail. It is not just about service delivery over the Internet. It is not just about digital access to government information or electronic payments. It will change how citizens relate to governments as much as it changes how citizens relate to each other. It will bring forth

new concepts of citizenship, both in terms of needs and responsibilities. E-governance will allow citizens to communicate with government, participate in the governments' policy-making and citizens to communicate each other. The e-governance will truly allow citizens to participate in the government decision-making process, reflect their true needs and welfare by utilising e-governanace as a tool.

Changes and the Problems

Science and technology has caused a lot of developments in the administration. Information technology is one of the advancements of science and technology. The trend of education is changing; the functioning of organisations is also changing. Similarly the cultural conflicts are also seen in offices. Organisations are changing the administrative set up and the functioning also varies accordingly. About 20 years back, there were some systems like giving efficiency bata to those who fared well in the day-to-day work in the offices. A trend came in which the efficiency bata was removed and every body was treated alike. This has changed the working culture. Some time back the employees were taking interest in developing the department to which they were attached. Now the culture of the employees has thoroughly changed that work to rule is the order of the day; Give work to the sincere workers and wage to every one. Many of the staff members are not interested to take up responsibility and so the standard of working culture has gone down. The work in a cultural institution is not alike the work in other offices. Culture is not given importance and hence not much pressure is found in the department when compare to other departments and therefore this is the involvement of the staff to attract public through various means to market the stuff of the museum through innovative ways. E-governance helps in the transparent functioning of the cultural organisations. This is being practiced in the Department of Museums, Government of Tamil Nadu.

Scope of E-governance

There are many specifications of Internet's applications. They are

1. Bulletin Board
2. Promotion
3. Service Delivery and
4. Public Input

The public can express their opinions on various policy issues. This information is used as feedback to redesign and reorient department's programmes for better services.

Internet

Internet is a network of networked computers. It is one of the important

media of communication these days. Internet is being used by all most all in the day-to-day life. Some of the Internet service providers (ISP) have made the use the Internet services almost free. This makes one to get all information at hand every day.

E-mail

Email is a mail delivery system over the Internet. The receiver having a unique address at the other end will receive the mail sent by the sender who has a unique address. Department of Museums have got a system that the matter for newsletter through e-mail. It was very easy to compile the Newsletter besides getting the information on time.

Touch Screen

Touch Screen is a human interaction tool. By just touching the monitor we can access the menu items found on the screen. This is being done in the Government Museum, Chennai in the Rock and Cave Art Gallery. All the information is being retrieved by the visitors without the help of the staff of the Gallery.

Voice Mail

Voice mail is a mail delivery system like E-mail. Voice mail transmits voice instead of text or image data.

Discussion Forum

It is a Group Discussion system over the Internet. Here in a forum or a group of people shares their views on a particular topic.

Video-conferencing

It is the way in which people can talk face to face with the people at the other end, which is connected, with the web camera. The author has participated in one of the Video-conferencing and it was enjoyable that Video-conferencing could be done with persons at Mumbai, Kolkata and New Delhi from Chennai.

Chat

It is the way for two or more people to talk with each other and share their views. With the help of the chat software the user at one end connects to another machine in the other end. The users can chat with each other through the computers. Discussions may be done on any matter without much cost even with long distance.

E-newsletters

E-newsletters are the online magazine/periodical. The e-magazine may be sent periodically to its subscribers. This is sure of getting the newsletter by the receiving end at the same time the cost is very less.

E-Mailers

E-Mailers are considered to be the main promotional medium in the Internet industry. E-Mailers are sent to the target audience to which they are focused.

Internet Advertising through Banners.

Internet advertising plays an important role in the advertising industry. Banner is the best tool in Internet advertising. Banners have standard sizes and they are placed in the sites, which is frequently visited by their target audience. Exhibitions can be displayed so that many will be attracted to visit the exhibitions in the museum.

Landing Pages / Microsite

Landing pages / Micro sites are the scaled down version of a website. This landing page / micro site is placed in the website where we get more target audience

Online Booking

No more waiting, no more queues. Most of the services like booking railway tickets, flight tickets, cinema tickets, book taxis etc., gone online to facilitate the users. The users can go directly the specified website and make their booking without hassles. In the museum, museum visit, Museum Theatre booking can be done here after.

Online Payments

Like we have online booking, payments can also be made through the Internet. For example, Phone bills can be paid cnline. Nowadays most of the essential needs gone online so the payments are easily made without any problems. Advance booking of group visits, purchase of camera / Video tickets may be done by online payments.

Online Monitoring

Online monitoring makes the work easier. Consider a situation that a machine is running in Chennai. The administrator can control the machine

online from anywhere in the world. This is being done in the monitoring of air-conditioners in the UK Musems on conservation issues.

Website

Website is being used by most of the organisations. The Department of Museums has launched a Website for 1400 pages. His Excellency, the President of India, Dr. A.P.J. Abdul Kalam during his talk on 19th June 2003 at the Government Museum informed the gathering that he came to know much about the Government Museum, Chennai only through its Website just before he came to the museum.

Accountability

E-governance will expose the functions of the government making officials more responsible and citizens more empowered. IT Managers can monitor and control the payroll system by updating their knowledge of computer handling.

Conclusion

E-governance is getting popular, as many have come forward to learn various forms of e-governance. But at the same time many have got disinterested as they find it difficult to enter into this system. But, this is a welcome situation in the Department of Museums to adopt e-governance in the days to come for serving the society still better.

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பழங்கோயில் சிற்பங்கள்

ம. காந்தி,
காப்பாட்சியர்,
அரசு அருங்காட்சியகம்,
வேலூர் – 632 004.

திருவண்ணாமலை மாவட்டத்தில் செங்கம், போளூர் வட்டங்களில் பரவி இருக்கின்ற சவ்வாது மலையில் உற்பத்தியாகும் செய்யாறு மேற்படி பாதையில் செய்யாற்றின் வடகரையில் கலசபாக்கம் என்ற ஊர் உள்ளது. கலசபாக்கத்திற்கு எதிரில் செய்யாற்றின் தென்கரையில் புல்லூர் அமைந்துள்ளது. அதற்கு மேற்கில் மூன்று கிலோமீட்டர் தொலைவில் பழங்கோயில் என்ற ஊர் திகழ்கிறது. உத்தமசோழனின் கல்வெட்டுகளில் இந்த ஊர் பழங்கோயில் என்றழைக்கப்படுகிறது.

பழங்கோயில் என்ற இந்த ஊரில் செய்யாற்றங்கரையின் தென்கரையில் கிழக்கு நோக்கிய சிவன் கோயில் உள்ளது. அதில் உத்தமசோழன் காலத்துக் கல்வெட்டுகள் பொறிக்கப்பட்டுள்ளன. அவை, இந்திய தொல்லியல் துறையால் படிக்கப்பட்டுள்ளன. இந்த ஊர் பங்கள நாட்டின் ஒரு பகுதியாகும். உத்தம சோழன் ஆட்சியின் கீழ் பங்கள நாட்டை கங்கர் ஆண்டனர். பழங்கோயிலில் இருக்கின்ற சிவன் கோயிலின் பெயர் பாலகிரகீசுரர் ஆகும்.

சிவன் கோயிலுக்குக் கிழக்கில் உள்ள பள்ளிக்குக் கிழக்கில் ஆற்றுக்குச் செல்லும் பாதையில் நின்ற நிலையில் ஒரு விஷ்ணு கற்சிலை அமைந்துள்ளது. சிலை சில இடங்களில் சிதைந்திருந்தாலும் இது ஒர் அழகான புடைப்புச்சிற்பமாகும். இதன் தலையில் உள்ள *கிரீடமகுடத்தின்* உச்சிப் பகுதி அதிகம் சிதைந்துள்ளது. மேல் கைகளில் உள்ள சக்கரமும் சங்கும் *கத்தரி* முத்திரையில் உள்ளன. கீழ் உள்ள வலது கை *அபயத்திலும்* இடது கை *கட்டிய வலம்பிதத்திலும்* காணப்படுகின்றன. கழுத்தில் அகலமாக ஆரம் அழகு செய்கிறது. சன்னமான *சன்னவீரம்* மார்பின் குறுக்காக ஓடி வலது கையின் மீது பின் பக்கம் செல்கிறது. இடை ஆடைகள் அழகாகச் செதுக்கப்பட்டிருக்கின்றன. தற்பொழுது அந்தச் சிற்பத்தில் ஆங்காங்கு சிறுவர்கள் சுண்ணாம்பால் கோடுகள் கிழித்துள்ளனர். இந்தச் சிற்பம் செய்யாற்றில் மணல் தோண்டும் போது கிடைத்தது என்கின்றனர். இது கி.பி. 9–ஆம் நூற்றாண்டைச் சேர்ந்தது. பூமிக்கு மேல் சிற்பத்தின் உயரம் 156 செ.மீ. ஆகும்.

பிள்ளையார் சிற்பம்

சிவன் கோயிலின் இராசகோபுரத்திற்கு அருகில் உள்ள பிள்ளையார் சிற்பம் உடைந்ததால் 'சிமெண்ட்' பூசப்பட்டிருக்கிறது. இதன் காலம் கி.பி. 9–ஆம் நூற்றாண்டு. இதன் உயரம் 82 செ.மீ. ஆகும்.

ஐயனார் சிற்பம்

சிவன் கோயிலினுடைய இராச கோபுரத்திற்கு அருகில் உள்புரத்தில் மதில் சுவரில் மேற்கு நோக்கியவாறு ஓர் ஐயனார் சிற்பம் பதிக்கப்பட்டிருக்கிறது. இது *சமபங்க* நிலையில் நிற்கிறது. தாமரைப் பூ பீடம் உள்ளது. தலையில் *சடாபாரம்* காணப்படுகிறது. முகம் நீள் சதுரம் வலது கை சூலத்தைப் பிடித்துள்ளது. இடது கை இடுப்பில் வைக்கப்பட்டிருக்கிறது. பின்பக்கத்தில் யானை செதுக்கப்பட்டிருக்கிறது. யானையின் கால்கள் தாமரை இலைகளில் நிற்கின்றன. இதன் காலம் கி.பி. 9–ஆம் நூற்றாண்டு. உயரம் 68 செ.மீ. ஆகும்.

வீரக்கற்கள்

பழங்கோயிலுக்கு மேற்கில் உள்ள குளத்தின் கிழக்குக் கரையில் மூன்று வீரக்கற்கள் வடக்குப் பார்த்தாற்போல நடப்பட்டிருக்கின்றன.

அ) வீரன் வலது கையில் இருபுறமும் கூர்மையான கத்தியைத் தலைக்கு மேல் உயர்த்திக் கொண்டு இடது கையில் வட்டமான கேடயத்தை ஏந்தி இடது பக்கமாக விரைகிறான். கேடயத்தின் உள்பகுதி ஆரங்களால் அலங்கரிக்கப்பட்டுள்ளது. தலையில் எடுப்பான தலைப்பாகை உள்ளது. நீளமான கண்ணும் கூர்மையான மூக்கும் காட்டப்பட்டுள்ளன. இடையில் ஆடையை வரிந்து கட்டியுள்ளான். கழுத்தில் இரண்டு மிக எளிய அணிகலன்கள் உள்ளன. இதன் உயரம் பூமிக்கு மேல் 92 செ.மீ. ஆகும்.

ஆ) இந்த வீரன் முன்பு தெரிவித்த வீரனைப் போல வாளையும் கேடயத்தையும் தன்னுடைய கைகளில் ஏந்தியுள்ளான். ஆனால் தலை மட்டும் சற்றுக் கீழ் நோக்கியுள்ளது. கேடயத்தின் உள்பகுதியில் இரண்டு வட்டங்கள் காட்டப்பட்டுள்ளன. இரண்டு வீரக்கற்களும் கி.பி. 9–ஆம் நூற்றாண்டைச் சேர்ந்தவையாகும். இதன் உயரம் 78 செ.மீ. ஆகும்.

இ) வீரன் *சமபங்க* நிலையில் செதுக்கப்பட்டிருக்கிறான். தலையில் தலைப்பாகை உள்ளது. வலது கையில் பிடித்திருக்கும் வாள் முனையைத் தரையில் ஊன்றி, இடது கையில் வட்டக் கேடயத்தைப் பிடித்திருக்கின்றான். இது கி.பி. 13–ஆம் நூற்றாண்டைச் சேர்ந்தது. இதன் உயரம் 71 செ.மீ. ஆகும்

இவ்வாறு பழங்கோயில் சிற்ப கலைச்சிறப்பில் சிறந்து விளங்குகிறது

குறிப்பு நூல்கள்

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ஓங்கார வடிவ ஆலயங்கள்

செ. கோவிந்தராஜ்,
காப்பாட்சியர்,
அரசு அருங்காட்சியகம்,
விருதுநகர் – 626 001.

'ஓம்' என்னும் ஒலி வடிவமே வேதங்களின் மூலப்பொருளாய் கருதப்படுகிறது. பிரபஞ்சத்தின் தோற்றம், இயக்கம், ஒடுக்கம் அனைத்தும் ஓங்காரத்தில் அடக்கம் என ஆகமங்கள் கூறுகின்றன. ஓங்காரத்தின் சிறப்பினை எல்லாச் சாத்திரங்களும் எடுத்தியம்புகின்றன.

ஓம் என்னும் ஒலியில் உறைந்திருக்கும் பரம்பொருளே பருவடிவில் தெய்வத் திருவுருவங்களாக காட்யளிக்கின்றது என்பர். இவ்விறைவனின் ஆன்மாவாக மூலவரும் திருமேனியாக ஆலயமும் கொள்ளப்படுகின்றன. 'ஓம்' என்னும் பிரபை வரி வடிவில் விநாயகரது வடிவம் அமைந்திருப்பதாகக் கூறுவர். அவரது வலப்பக்கம் உடைந்த தந்தத்தில் இருந்து தொடங்கி மேல் நோக்கி சென்று வளைந்து இடப்பக்கத் தந்தம் வழியாக திரும்பி துதிக்கை வழியாக இறங்கி வலஞ்சுழியாய் அமைந்திருக்கும் துதிக்கையின் முனையோடு 'ஓ' என்ற எழுத்து முற்றுப்பெறும். துதிக்கை ஏந்தியிருக்கும் மோதகம் 'ம்' என்ற எழுத்தைக் குறிக்குமென்பர்.

இறைவன் குடிகொள்ளும் ஆலயத்தை வடிவமைத்த சிற்பிகள் கி.பி. பத்தாம் நூற்றாண்டு வாக்கில் 'ஓ' என்னும் வடிவத்தினை அதனுள் மறைபொருளாக இருக்கச் செய்தார்கள். இவ்வாலய வடிவமைப்பில் சண்டேசுவரரின் இடம் முக்கியப் பங்கு வகிக்கிறது. மேலும், சண்டேசுவரரின் ஆலயத்தினை ஏன் சுற்றி வரக்கூடாது என்று கூறினார்கள் என்பதற்கும் உண்மையான விளக்கம் கிடைக்கிறது.

சுமார் ஆயிரம் ஆண்டுகளுக்கு முன்பே 'ஓ' என்னும் இப்போதைய தமிழ் வரி வடிவம் நிலைப்பெற்று விட்டதை அக்காலக் கல்வெட்டுக்கள் வாயிலாக அறிகிறோம். அப்போதே ஆலய வடிவமைப்பில் அவ்வரி வடிவத்தை காட்டும் முறை தோன்றியதெனலாம்

ஒரு சிவாலயத்தினுள் நுழைந்து, கருவறையின் முன்பாக நின்று, பக்தன் இறைவனை வணங்குகிறான். அவ்வாறு வணங்கியபின் அவன் ஆலயத்தினைப் பிரதட்சிணம் செய்கிறான். கருவறையினை வலம் வரும்போது அங்கே சண்டேசுவரனின் ஆலயம் கருவறையினை நோக்கியதாகக் காணப்படுகிறது. அதன் முன்பு சென்று வணங்கி விட்டு அக் கருவறையைச் சுற்றாமல் அங்கிருந்து திரும்பி வந்து மீண்டும் மூலஸ்தானத்தில் இருக்கும் சிவனை வணங்க வந்தடைகிறான். இப்போது அவன் வலம் வந்த பாதையினைப் பார்த்தால் 'ஓ' என்னும் வடிவில் அது அமைந்திருப்பதைக் காணலாம்.

இவ்வாறு பக்தனை அவனையறியாமலேயே ஓங்காரம் என்னும் பிரணவ வரிவடிவில் இயக்கி வைப்பது ஆலய அமைப்பின் உட்பொருளாகும்

புதுக்கோட்டையில் புதிதாகக் கண்டுபிடிக்கப்பட்டுள்ள கல்வெட்டுகள்

முனைவர் ஜெ. ராஜா முகமது,
காப்பாட்சியர்,
அரசு அருங்காட்சியகம்,
புதுக்கோட்டை – 622 002.

புதுக்கோட்டை மாவட்டம் திருக்களம்பூர், கொடும்பாளூர் ஆகிய இடங்களில் இக்கட்டுரை ஆசிரியர் மேற்கொண்ட களப்பணியில் புதிதாகப் பல கல்வெட்டுகள் கண்டுபிடிக்கப்பட்டுள்ளன. இவற்றின் மூலம் தமிழக வரலாற்றிற்குப் பல புதிய செய்திகள் கிடைத்துள்ளன.

திருக்களம்பூர்

இவ்வூர் திருமயம் வட்டத்தில் உள்ளது. இங்குள்ள கதலீஸ்வரர் கோயில் மிகவும் சிறப்பு வாய்ந்தது. இக்கோயிலில் ஏற்கெனவே 15 கல்வெட்டுகள் கண்டு பிடிக்கப்பட்டுள்ளன. இக்கோயில் குறித்துப் பல புதிய செய்திகளை இக் கல்வெட்டுகள் மூலம் அறிகிறோம். கல்வெட்டு எண் 1– இன் மூலம் 13–ஆம் நூற்றாண்டில் பாண்டியர்களால் கட்டப்பட்டதாகக் கருதப்படும் இக்கோயில் 12–ஆம் நூற்றாண்டில் சோழர்களால் கட்டப்பட்டது என்ற புதிய செய்தி கிடைக்கிறது. மேலும் இக்கோயிலுக்கு கொடையளித்தவர்கள் குறித்தும் சமுதாய அமைப்பு குறித்தும் புதிய பலச் செய்திகள் தெரியவருகின்றன.

கொடும்பாளூர்

புதுக்கோட்டை மாவட்டத்தில் சங்க காலத்திலிருந்து புகழ்பெற்ற ஊர் கொடும்பாளூர். கோவலனும் கண்ணகியும் இவ்வூர் வழியாக மதுரை சென்றதாக சிலப்பதிகாரம் கூறும். கி.பி. 10–ஆம் நூற்றாண்டில் இப்பகுதியைச் சோழர்களின் மேலாதிக்கத்திற்கு உட்பட்டு வேளிர் என்ற சிற்றரசர்கள் ஆண்டு வந்தனர். இவ்வூரில் இவர்கள் மூவர் கோயில், முசுகுந்தேசுவரர் கோயில் போன்ற எழில் மிக்க பல கோயில்களைக் கட்டியுள்ளனர். இவற்றுள், முசுகுந்தேசுவரர் கோயில் காலத்தால் முற்பட்டது ஆகும். இக் கோயில் முதலாம் பராந்தகச் சோழன் காலத்தில் கட்டப்பட்டதாகும். இக்கோயிலில் ஏற்கெனவே 14 கல்வெட்டுகள் கண்டு பிடிக்கப்பட்டுள்ளன. அண்மைக் களஆய்வில் மேலும் புதிதாகப் 11 கல்வெட்டுகள் இக்கோயிலில் கண்டு பிடிக்கப்பட்டுள்ளன.

இப்புதிய கல்வெட்டுகள் மூலம் கொடும்பாளூர் குறித்துப் பல புதிய செய்திகள் வெளிக்கொண்டுவரப்பட்டுள்ளன. அவற்றுள் முசுகுந்தேசுவரர் கோயில் கட்டிய மன்னன் பெயர், அக்கோயிலுக்கு அளிக்கப்பட்ட கொடைகள், அக்காலத்திலிருந்து தற்போது அழிந்துவிட்ட கோயில்கள்

போன்ற செய்திகள் சிலவாகும். புதிய கல்வெட்டு ஒன்றில் ''முந்நூற்றவர்'' என்ற ஒரு வணிகக்குழு கூறப்படுகிறது. இதுவரை வெளிவந்துள்ள எந்தச் கல்வெட்டுகளிலும் இச்செய்தி இல்லை.

திருக்களம்பூர் புதிய கல்வெட்டுகள்

திருக்களம்பூர் கதலீஸ்வரர் கோயில் வடக்குப்புறம்
அர்த்தமண்டபத்தின் பழைய
நுழைவு வாயில் நிலைக்காலில் புதிதாகக் கண்டுபிடிக்கப்பட்ட
கல்வெட்டு

ஸ்வஸ்தி ஸ்ரீ திருபு
வன சக்கர வத்தி
கள் ஸ்ரீ குலோத்
துங்க சோழதே
வர்க்கு யாண்டு
நாற்பத்தி ரெண்
டாவது சோழபா
ண்டிய வள நா
ட்டு திருக்குரம்
பூருடைய மஹா
தேவர்க்கு ஸ்ரீ மன்
குலோத்துங்
க சோழனாந
ன் குல ராஜ (தே)
னன் இந்த ெ
தவர்க்கு வை
ச்ச திருநுந்தா
விளக்கு இற
ண்டு இவிர
ஊடி னுக்கு
ம் நிலம் கல்
லாற்று வயலி
ல் கீழ் எல்லை வி
மன் வசக்கல்
லுக்கு மேற்கு
ம் தென்னெல்
லை பரபனாப
வசக்கல்லுக்கு
வடக்கும் மேற்கெ
ல்லை குளுங்அன
ரக்கு கிழக்கும் வ
டக் கெல்லை காடு

கான் செய் வடவெ
லைலக்கு தெற்க்
கும் (இப்) பெருநான்

இரண்டாவது தூண்

கெல்லை உள்
பட்ட நிலம் கு
டி தாங்கியா
ல் அஞ்சு மா
வுங் கைத் கொ
ண்டு சந்தி ராதி
த்தவர் இத்தி
ரு ஙந்தா விளக் (கு)
இரண்டும் செ
சலுத்து வரா
னோம் இஸ்தா
நத்து ஸ்ரீ ரு . . . . .
. . . . ஸ்ரீ மஹேஸ்வ
ர்ரோம் பன் மா
ஹேஸ் வர்ர
சைஷ

திருக்களம்பூர் கதலிஸ்வரர் கோயில் நாட்டிய மண்டபம்
தெற்குப்பகுதித்தூண் கல்வெட்டு

இத்தூண் இவ்வூ
ர் தின்னரி மடம் பெ
ரிய இருந்த ஆதரா
சு பண்டாரத்
தன் தேவியார்
நல்ல மங்கை
ஆயியார் உப
யம். . . . உ

மேற்படி கோயில் மேற்படி மண்டபத்தில் தெற்குப்பகுதித்தூண்
மற்றொன்றில் உள்ள கல்வெட்டு

ஆத்து
க்காடு
தெக்
கலூர்
பலமுடி
காத்தவர்

இத்துனு
க்கு வடக்
கு மூன்று
பத்தி பாக்
கல்லு
ள் ப
ட எல்
லாம்
இவர்
உபயம்

அதே கோயில், அதே மண்டபம் தெற்குபுறமுள்ள மற்றொரு தூ ணில் உள்ள கல்வெட்டு

பல முடி ஆ
வாத்தாளு
பயம்

மேற்படி கோயில் மேற்படி மண்டபம் சந்நதிக்கு எதிரேயுள்ள தூணில் உள்ள கல்வெட்டு

சந்நிதித் தூண்
பலமுடி ஆ
வாத்தாள்
அடைக்
கியர் மய்
ய பக்தி ஆவாத்
தாளு பை
யம்

மேற்படி கோயில் மேற்படி மண்டபத்திலுள்ள மற்றொரு தூணில் உள்ள கல்வெட்டு

இந்
த தூ
ண்
ஆத்திக்கா
டு தெக்கிலூ
ர் நகில பா
ண்டிய (தெ) ரை
யர் முதலியர்
கண்ட தெவரு
பையம்

மேற்படி கோயில் நுழைவு வாயில் இடது நிலைக்கால் (கீழ்ப்பகுதி) கல்வெட்டு

உமாசாத்திய
ஈன் கள்
வகையா (ரி)
ல் குறம்பாள்
ம் பலக்காரன்
உள்ளிட்டார்
இந்தவரி
உபயம்

கொடும்பாளூர் முசுகுந்தேசுவரர் கோயிலில் புதிதாகக் கண்டுபிடிக்கப்பட்டுள்ள கல்வெட்டுகள்

கொடும்பாளூர் முசுகுந்தேசுவரர் கோயில் கருவறை மேற்கு சுவர் அதிட்டானம் (வடக்குப்பகுதி) கல்வெட்டு

1. ஸ்வஸ்தி ஸ்ரீ கோப்பரகேசரிபந்மற்கு யாண்டு ரு ஆவது இவ்வாண்டு உறத்தூர் கூற்றத்து கொடும்பாளூர் திருமுதுகுன்றமுடையாற்கு மயிந்மாலை இருக்கை வேளான் இந்நாயனாற்கு திருக்கற்றளியுஞ் செய்து
2. ஒல்லையூ(ர்) நாட்டு மூவேந்த வேளாள. வர அழைத்து நாயனாற்கு தேவதானமா . . . நாடத்து . . ஒல்லையூர் கூற்றத்து கடாரத்தூா ஆமென்று விண்ணப்ப செய்தடத்து அதுக்கு எல்லைசொல்
3. லென்ற இடத்து கீழ்பாற்கெல்லை ஆங்குடி எல்லையாந இடைச்சி குழிக்கும் பாதிரங்குழிக்கும் புரொச செய்க்கும் . . . மேற்கும் தென்பாற் கெல்லை ஒல்லையூரெல்லை யாந நெடுங்குழி
4. க்கும் கீரிகுழிக்கும் கற்குழிக்கும் வடக்கும் மேல்பாற்கெ . . மேத தணியத்து எல்லைக் கல்லுக்கும் நெடுங்குழிக்கும். . . நன்செய்க்கு கிழக்கும் வடபாற்கெல்லை கன்றுமேய்ப்பர் குழிக்கு
5. குழ குண்டைக் கல்லுக்கு தெற்கும் பெருநான் கெல்லைக்குட்பட்ட நிலம் நாலுமா செருபடி அமுதுபடிக்கு நிலம் இறையிலி இழிச்சி புர விரனி நீக்கி குடிநீங்கா தேவதாநமாக குடத்தேந் ம . . . . .

கொடும்பாளூர் முசுகுந்தேசுவரர் கோயில் கருவறை வடக்கு முப்பட்டை குமுதம் கல்வெட்டு

1. ஸ்வஸ்தி ஸ்ரீ கோப்பரகேசரி பன்மர்க்கு யாண்டு பதினாலாவது.
2. இவ்வாண்டு உடையார் மகிமாலை இருக்கை வேளார் பணியால் . . . ளஞ் . . . ளாய் மாராயன் எரஞ்சகளத்தூர் மயிமாலைய இருக்கை வேளாரிடைக் கொடும்
3. பாளூர் திருப்பூதி ஈசுவரத்து சிவபிரஹ்மணன் பாரத்தூர் உலப்பன் வேளாவன் இங்கே வீரன் வந்து நான் கொடும்பாளூர் முதுகுன்றத்து வாக்கு பெரிய உடை

4. யார் பேர்தெவடி . . . சந்த பணி செய்து வராநின்ற ஊக்கும் திரு ஐந்தளி . . .

5. ங் கவுசியன் விக்கிரமன் மங்கலவனுக்கு இக்கோயில் பிரதிட்டை செய்து இவர்க்கும் உதகம்

6. . . . லுப் செய்து கல்மேல் வெட்டு வித்து குடுக்கவென்று செம்பியன் ஒல்லையூர் நாட்டு மூவேந்த வேளார்

கொடும்பாளூர் முசுகுந்தேசுவரர் கோயில் கருவறையின் பின்புறம் (தென்பகுதி) கல்வெட்டு

1. கோப்பரகேசரி பன்மர்க்கு யாண் பதினாலாவது இவ்வாண்டு மயின் மாலை இருக்கை வேளார் பணியால் தேவகன்மிகளோம் பெருமாள் இ . . . .

2. களத்தூருக் இடைய இருக்க உடைய . . மயிமாலைய இருக்கை வேளார் பர. (எ) ந்த. செந்ம நக்கந தேசிரான பட்ட இதுக்கு பிராயசித் தமா

3. க ஒல்லையூர் நாட்டு மூவேந்த வேளானை அழைத்து நயனா(ர்)க்கு தேவதானமாக நிலஞ்சொல் என்ற இடத்து விண்ணப்ப பண்ணைப் பெற்று குடிக்கி

4. உண்டென்று விண்ணப்பம் செய்ய உடையார் முதுகுன்ற முடைய மஹாதேவர்க்கு திரு (ெ) வாத்தயாம சந்திக்கு அரிசி பதக்குக்கு மமுது தயிரமுது மளகமது

5. திருவிளக்கெண்ணெய் உட்பட தேவதான் கண்டு நடுநாவி எரம்பள்ளம் புரவிற்சுருக்கி இறையிலி இளிச்சி குடிநீக்கி தேவதானந் செய்து

6. . . படிக்கி எல்லை கீழ்பார்க்கெல்லை குத்தகுடிக்கு . . . மேல்பார்க்கெல்லை வீரசோழன் திடலுக்கு கிழக்கும் வடபார்க்கு எல்லை கீழ்குடி எல்லைக்கு தெற்கு (குடுத்)

தேன்மயிமாலை இருக்கை வேளார் பணியால் ஒல்லையூர் நாட்டு மூவேந்த வேளானே பன்மாஹே . . . . . .

கொடும்பாளூர் முசுகுந்தேசுவரர்கோயில் கருவறையின் பின்புறம் குமுத மேற்குப்பட்டை (தென்பகுதி) கல்வெட்டு

1. ஸ்வ ஸ்தி (ஸ்ரீவிக்கி) ரம சோழ தேவர்க்கு யாண்டு ஆறாவது இரட்டபாடி கொண்ட சோழ வளநாட்டு உறத்தூர் கூற்றத்து கொடும் பாளூர் திருதுகுன்றத்து மஹாதேவர்க்கு திருநொந்தா விளக்கொன்றுக்கு இந்நாட்டி(ல்) வடத. . ரு . . .

2. டிமே . . . ஊராளிநாதந் அம்பலக் கூத் தநான சோழ விச்சாதிர பெரைய நேந் என் மகன் குந்ற (னுக்கு) தந்மமாக சந்திராதித்த ருள்ளவுக்கு கொடும்பாளூ ரிடையந் பிராந்த கந்குந்றநான பலமண்டலக்கோன் வசம் சாவா மூவாப் போராடு

3. கொண்டு நித்த முழக்கு நெய்யளக்க கடவநாக அ(ட்) டித்தவாடு நூறுவும் மாவேஸ்வரர் ரட்சை. தரா நூற்றுப் பலத்தாலிட்ட விளக்கொன்று

கொடும்பாளூர் முசுகுந்தேசுவரர் கோயில் கருவறை (வடபகுதி) முப்பட்டைக் குமுத கல்வெட்டு

1. ஸ்வ ஸ்தி ஸ்ரீ கோப்பரகேசரி பன்மற்கு யாண்டு பதிநாலாவது கொடும்பாளூர் திருமுதுகுன்றம் உடையா(ர்)க்கு இரட்ட
2. (பாடி) கொண்ட சோழவளநாட்டு ஒல்லையூர் கூற்றத்து நல்வாய் மங்கலம் நாவி சுருக்கி இறையிலி இழிச்சி குடிநீக்கித்தே
3. வதாநஞ்செய்து குடுத்தே. மயிமாலை இருக்கு வேள(ா)ன் உச்சியம்போதை ஸந்திக்கு சூலத்தால் அளக்கும் அரிசி குறுணியும் (நெய்) யமுது தயிரமுது செலுத்தக்கடவன் மாஹேஸ்வரர்ரே அவர்கள் ரகைசஷ

கொடும்பாளூர் முசுகுந்தேசுவரர் கோயில் அர்த்தமண்டபம் தெற்குச்சுவர் கல்வெட்டு

1. ஸ்வஸ்தி ஸ்ரீ திருமன்னி வளர இருநில மடந்தையும் போர்செயப் பாவையும் சீர்தனிச் செல்வியும் தன் பெருந்தேவியா
2. வலிபட வனவாசியும் சாள்ளச் சூழ் மதிள் கொள்ளிப் பாக்கையும் கண்ணா கருமுரண் மண்ணைக் கடக்குமும் பொருகடலா முத
3. முன்னவன் பக்கல் தென்னவர் வைத்த சுந்தரமுடியும் இந்திரனாரமும் ஈழ மண்டலமுழுது மாப்பெருந் தண்டால் கொண்ட கோப்பரகே ....
4. கொடும்பாளூர் திருமுதுகுன்றத்து மஹா தேவர்கு இஷூர் பாணந் விழுப்பரையன் விக்கிரம கேசரியான் அருமொழி தேவச் சாக ....

கொடும்பாளூர் முசுகுந்தேசுவரர் கோயில் அர்த்த மண்டபம் தெற்குச்சுவர் கல்வெட்டு

1. ஸ்வஸ்தி ஸ்ரீ திருபுவநச் சக்கரவத்திகள் ஸ்ரீ குலோத்துங்க சோழ தேவற்க்கு யாண்டு ...
2. (இரட்டபாடி) கொண்ட சோழ வளநாட்டு உறத்தூர் கூற்றத்து கொடும்பாளூர் கை .... னடையானான கோநாட்டு பல்லவ தரையன். பெரியகுளத்து குமிழியால் (நீர் பாய்ந்து நெல்விளையும் நிலம்)
3. ......விட்ட ஆடு ௫ம்
குன்றன் ஆளுடையான் தம்மம் பன் மஹேஸ்வ....

கொடும்பாளூர் முசுகுந்தேசுவரர் கோயில் (தெற்கு) அர்த்தமண்டபச்சுவர் கல்வெட்டு

1. ஸ்வஸ்தி ஸ்ரீ கொலொத்துங்க சோழ தேவற். யா.. உய.
2. கொடும்பாள்ளூர் திருமுதுகுந்றமுடைய மஹா தேவர்க்கு கல ... தேயம் ராஜர் ஸ்ரீயார் சதுர்வேதி மங்கலத்து ....
3. ....மகமை வைத்த க்காசுக் குடுத்த காசு ௨. இருகாசு, இக்காசு இரண்டும் நாங்கள்............
4. தொ............சந்திராதித்தவல் எரிக்க........

கொடும்பாளூர் முசுகுந்தேசுவரர் கோயில் முன்மண்டபத்துக்கு.
வடக்கே உள்ள அம்மன் சந்நிதி அதிட்டானம்
கிழக்குப்பகுதியில் உள்ள கல்வெட்டு

1. ......டலமும் கொண்டருளிய இராசாதிராசன் ராசபரமேசுரன்
2. நின்ற சகாத்தம் 1454ன் மேல் செல்லா நின்ற
3. கொடும்பாளூர் நாயனார் திருமுதுகுன்ற
4. .... நாச்சியார் தம்முடைய தன்ம மாக அம்மச்சியார் வடிவுடை மங்கை வயக்கல் குலை 54 நிலம்

கொடும்பாளூர் முசுகுந்தேசுவரர் கோயில் கருவறைக்கு
மேற்காக உள்ள மண்டபத்தில்
அடிப்பகுதியைச்சுற்றிலும் உள்ள கல்வெட்டு

1. ஸ்வஸ்தி ஸ்ரீ காந்தளு (ர்)ச்சாயகஞ் செய(ய்) கசரி பன்மற்கு யாண்டு யஅ வது உறத்தூர் கூற்றத்து கொடும்பாளு(ர்) தேசி வல்ஸ்வரத்து பெருமானடிகளுக்கு. மதுராந்தக சுந்தரசோழனான இராஜராஜ இளங்கோ வேளார் ....க்கு மேக்கு மந்தித்துக்க... இந்நிலம் இத்தேவாக்கு............கள் சாத்தான் மாழை

   நெடுங்கன் துடவையும் கரைக்கீழ்ச் செய்கும்....கோ இராசர்க்கு மருங்கூர் சதவற் செ(ய்)து குடுத்தோம் கொற்றக்குடை பன்மை முற்றுற்றுவரும் பக்க நாயகஞ் செ(ய்) வ்வோரும் இந்நிலம் மள மெது ...... வசஞ்சென்றது

2. னன் ஆன அறிஞ்சிகை பரஞ்செயயி னாரையனும் சோமன் பொற்கண் டனான வேள்குல தீபப்படை பெரை யனும் வாரியஞ் செய்கிற கொள்ளுக கோன்பிடா (ரனும்)

   இதேவதானம் இக்கூற்றத்து கற்குரிச்சியான கண்டும் யன். மத ஆதஹமாகவும் அரையன் மன்ன சோழன் கீழ்வாய்க்காலின் கீ (ழ்) ஆமை தவழ்ந்த நிலம்ஞ் ஸ்ரீ கோயில் உடையாம்.... கோச்சடை பன் ஆக நொந்தா விளக்கு தேவர் எரிக்க மந்மாஹே ஸ்வே ரசைஷ

கொடும்பாளூர் முசுகுந்தேசுவரர் கோயில் முன்மண்டபத்திலுள்ள
ஒரு தூணில் உள்ள கல்வெட்டு

ஸ்வஸ்தி ஸ்ரீ இ
க்கால் செய் வித்
தான் கொடும்ப
ாளூர்க் கைக் கோ
ளன் முருக்கன்
கொண்ட நான்
முடி கொண்டப்
பல்லவரையந்தன்மம்

மேற்காணும் இக்கல்வெட்டுக்களின் மூலம் தமிழக வரலாற்றிற்குப் இதுவரை அறியப்படாத பல புதிய செய்திகள் கிடைத்துள்ளன.

ஓவியத்தில் ஆரூர் திருவிழா

கு. கருணாநிதி,
காப்பாட்சியர்,
அரசு அருங்காட்சியகம்,
திருவாரூர் – 610 002.

கி.பி. 1684 முதல் 1712 வரை சோழ நாட்டை ஆட்சி புரிந்தவர் தஞ்சை மராத்திய அரசர் சாஹோஜி என்பவராவர். இவர் எழுதிய 1000க்கும் மேற்பட்ட பாடல்களில் தியாசேக முத்திரையை வைத்தார். இப்பாடல்கள் 'தியாகேசப் பதங்கள்' என்ற பெயரில் சுவடிகளாகத் தஞ்சை அரண்மனை நூலகத்தில் உள்ளன. இம்மன்னன்காலத்தில் ஆரூரில் வாழ்ந்தவர். ஓவியர் சிங்காதனன் என்பவர். இவர் இவ்வூரில் மன்னரின் பிரதிநிதியாக வாழ்ந்த சாமந்தனரின் வாசல் பிரதானி என்ற பதவி வகித்தார். ஆரூர் திருக்கோயிலுள்ள தேவாசிரிய மண்டபத்து உட்புற விதானத்தில் (கூரையில்) மிக நீண்ட தொகுப்பு ஓவியக்காட்சியைத் தமிழில் எழுதப்பட்ட விளக்கங்களோடு தீட்டியுள்ளார். இதில் முசுகுந்த புராணம் முழுவதும் உள்ளது. அதைத் தொடர்ந்து, கி.பி. 1700 ஆண்டு காலங்களில் திருவாரூரில் நிகழ்ந்த பங்குனி திருவிழாவையும் வசந்த விழாவையும் முழுமையாகக் காட்சி விளக்கங்களுடன் தீட்டியுள்ளார்.

தேவாசிரிய மண்டபத்தில் வடகிழக்கில் துவங்குமுன் இவ் வோவியக் காட்சியில் குறிப்பிடத்தக்க அம்சமாகத் தியாகராஜ சுவாமி திருவாரூர் கோயிலினுள் எழுந்தருளுவதும் இம்மண்டபத்தில் இப்புராண ஓவியத்தை வரைந்த ஓவியரான ''சித்திர வேலை சிங்காதனத்தின்'' உருவப்படமும் உள்ளன. இக்காட்சி திருவிழா துவக்கமாவதைக் குறிப்பிடும்வண்ணம் அமைந்துள்ளது. தியாகராஜ சுவாமியை பல்லக்கில் வைத்து தூக்கி வருகின்றனர். சூரியன், தேவர்கள் பூமாலை பெருகின்றனர். பிறைச்சந்தரன் போன்றவை வானத்திலுள்ளன. கோயிலின் முன்பு குருக்கள் (சிவாச்சாரியார்) ஒருவர் ரிஷபக்கொடி ஒன்றை ஏற்றுகிறார். இதனை அடுத்துள்ள ஓவியமொன்று ''துவஜாரோகனம்'' என்று குறிப்பிடப்பட்டள்ளது. முசுகுந்தனும் மற்ற மன்னர்களும் கூப்பிய கரங்களுடன் பவனி வரும் தியாகராஜ சுவாமிக்கு முன்பு வருகின்றனர். பண்டாரம் ஒருவருடைய தலையில் பரிவட்டம் கட்டப்படுகிறது. அருகே ''தம்பிரான் பரிவட்டம் கட்டிக்கொள்கிறது'' என்று எழுதப்பட்டுள்ளது. கொடிக்கம்பத்தின் அருகில் ஒருவன் தலையில் நிவேதனமுள்ள தட்டைச் சுமந்து வருகிறான். தாரை, கொம்பு, மத்தளம் போன்றவை முழங்கப்படுகின்றன. வான மண்டலத்திலிருந்து தேவர்கள் தியாகராஜரை வணங்கி நிற்கின்றனர். கோயில் முழுவதும் விழாக்கோலமாக உள்ளது.

இவ்வோவியத்தில் சண்டிகேசுவரர் கோயில் ஒன்று உள்ளது. அதில் ''சண்டிகேஸ்வரர் சன்னதி'' என்று எழுதப்பட்டுள்ளது. சண்டிகேஸ்வரர் சிலை ஒன்றினை அலங்கரித்து பவனியாகச் சுமந்து வருகின்றனர்.

முசுகுந்தன் கைகட்டிக்கொண்டு நிற்கிறார். அருகே பண்டாரம் மன்னர்கள் மற்றும் மக்கள் அனைவரும் வணங்கி நிற்கின்றனர். அழகிய குடைகளும். தோரணங்களும் தீவெட்டிகள் பிடிக்கப்பட்டுப் பவனியாகப் புறப்படுகின்றனர்.

இவ்வாறு இறை உருவங்களைப் பவனியாக எடுத்து வரும் போது வீதியில் பெண் ஒருத்தி நாட்டியமாடுகிறாள். முதியவர் ஒருவர் தாளமிடுகிறார். தவில், நாதசுவரம் போன்றவை இசைக்கப்படுகின்றன, எக்காளம் ஊதப்படுகிறது, பறை (தப்பு) அடிக்கப்படுகிறது. இவ்வகை நாட்டியக்காட்சிகளுக்கு முன்பாக ஒருவன் தரையில் வானவெடி ஒன்றைக் கொளுத்துகிறான். அதிலிருந்து வண்ண வண்ணமாக தீப்பொறிகள் கிளம்பிப் பீச்சிட்டுக் கொட்டுகின்றன. அடுத்து ஒருவன் நீளக்குச்சியுள்ள வானவெடி கொளுத்துகிறான். பீறிட்டு வானத்தில் சென்று வெடிக்கிறது. இவ்வாறு வண்ண, வண்ண வாணவெடிகள் விண்ணதிர முழங்குவதுடன் எங்கும் ஒளிமயமாக உள்ளது.

இக் காட்சியினை அடுத்து மேற்குப்பகுதியிலுள்ள அரங்கத்தில் வட திசையிலிருந்து இப் புராணக்காட்சி தொடர்கிறது. நடுவே சப்பரம் போன்று அலங்கரிக்கப்பட்டு பல்லக்கில் ரிஷப வாகனமும் அம்மனும் உள்ளனர். வலது புறம் தேவியருடன் முருகன், வினாயகப் பெருமான் இவர்கள் அலங்கரிக்கப்பட்டு எடுத்து வரப்படுகின்றனர். இடதுபுறம் முறையே மணிவாசகர், அதிகார நந்தி, சம்பந்தர், சுந்தரர், அப்பர், சண்டிகேசுவரர் திரு உருவங்களும் சுமந்து வரப்படுகின்றன. வழக்கமான விழாவிற்கான எல்லா அம்சங்களும் இவ்வோவியத்தில் உள்ளன. இக் காட்சியின் கீழ் ''தேவேந்திரன் முதலாகிய முப்பத்திமுக்கோடி தேவர்களுக்கும். நாற்பத்தொன்றாயிரம் ரிஷிகளுக்கும் முதலிய மூவருக்கும் முசுகுந்தன் முதலாகிய அறுபத்தாறு தேசத்து ராஜாக்களுக்கும். . . பரிகலத்துக்கும் இன்நிலத்தில் கணங்களுக்கும் காட்சிக் கொடுத்து இவ்விடம். . . காட்சிக்கொடுத்தவர் திருவிழா'' என்று எழுதப்பட்டுள்ளது.

அஸ்திரி தேவனுக்கு முன்பு ஒரு பெண் கையை நீட்டிக்கொண்டு நடனமாடுகிறாள். ஆடும் பெண்ணிற்கும் கீழே ''கைகாட்டு முறைக்காரி'' என்று எழுதப்பட்டுள்ளது. இதனை அடுத்து, தலையில் மத்தளம் ஒன்றை ஒருவர் சுமந்து வர அருகே ஒருவர் துண்டு போன்ற துணியைச் சுமந்து வருகிறார். இதற்கு கீழே ''புதனிருதம்'' என்று எழுதப்பட்டுள்ளது. இதற்கு முன்பாக முருகனையும் வினாயகரையும் சுமந்து வருகின்றனர். விதவிதமான வான வேடிக்கைகள் நடைபெறுகின்றன. இரண்டு பெண்கள் நாட்டியமாடுகின்றனர். ''பதநிறுத்தம்'' என்பது ஆரூரில் தனிச்சிறப்புகளுள் ஒன்று.

வீதியில் நடைபெறும் இத்தனைக் காட்சிகளுக்கும் முன்பாக யானை ஒன்று அலங்கரிக்கப்பட்டு முன் செல்கிறது. யானை மேல் அழகிய அம்பாரி ஒன்று உள்ளது. ஒருவன் அங்குசத்தில் யானையை ஓட்ட மற்றொருவன் ரிஷபக்கொடி ஒன்றை யானை மீதிருந்தவண்ணமே பிடித்துள்ளான்.

யானையின் துதிக்கையில் சாமரம் ஒன்றுள்ளது. யானையின் அருகில் கொம்பு, தாரை, எக்காளம், பறை முதலியன இசைக்கப்படுகின்றன. அருகிலேயே நாதசுவரமும் தவிலும் வாசிக்கப்படுகின்றன. இவ்வோவியக் காட்சியின்கீழ் ''மோள வாத்தியக்காரரர்'' என்று குறிப்பிடப்பட்டுள்ளது.

சந்திரசேகரர் சுவாமியை ஊர்வலமாக எடுத்து வருகின்றனர். பெரிய மடம் ஒன்று உள்ளது. அதனுள் நடுவே திருவாசமுனிவர் மற்றும் ஏழு முனிவருடைய உருவங்களும் உள்ளன. அம்மண்டபத்தின் முகப்பில் சிவாச்சாரியார்கள் இருவர் தீபாராதனை காட்டுகின்றனர். இவர்கள் ஊர் பெரியார்களாக முறையே ''துருவாச மகரிஷியான பெரிய மடத்து பண்டாரம் 2 பெரிய மந்தியாக ராசையன் 3. கணக்கு பெருமா நயினாப்பிள்ளை அவர்கள்'' என்று எழுதப்பட்டுள்ளது. மடத்திற்குப் பின்புறம் நான்கு தென்னை மரங்களும் அவற்றில் குரங்குகள், ஓனாய், அணில், கிளி போன்றவை காணப்படுகின்றன.

தியாகராஜ சுவாமியை அழகிய பல்லக்கில் வைத்துத் தூக்கி வர அருகே இரண்டு அம்மன், சண்டிகேசுவரர் போன்ற திருமேனிகளையும் சுமந்து வருகின்றனர். எதிரே வளைவுப் பல்லாக்கு ஒன்றில் ரிஷபவாகனத் திருமேனியை எடுத்து வருகின்றனர். வானத்திலிருந்து தேவர்களெல்லாம் பூமாரி பொழிகின்றனர். கின்னரர்கள், தும்புரு போன்றவர்கள் யாழ் வாசிக்கின்றனர். தேவர்களில் ''அக்கினி'', ''பீமன்'', ''ராசானியன்'' போன்றவர்களுடைய பெயர்கள் குறிக்கப்பட்டுள்ளன.

மண்டபம் ஒன்றில் தியாகராஜ சுவாமி ரத்தினச் சிங்காதனத்தில் அமர்ந்துள்ளார். அருகே இரண்டு அம்மன்கள் தனியாக உள்ளனர். சிவாச்சாரியார் இருவர் தீபம் காட்டுகின்றனர். திரு விளக்குகள் எரிகின்றன. முசுகுந்தனும் மன்னன் ஒருவனும் வணங்குகின்றனர். தீபங்கள் எரிகின்றன. மலர் மாலைகள் அணி செய்கின்றன. மண்டபத்திற்கு மேலே கொடிகளும் குடைகளும் உள்ளன. இம் மண்டபம் தேவாசிரிய மண்டபம் போன்றுள்ளது. இக் காட்சியில் தியாகராஜ சுவாமி, அம்மன் திருமேனிகள் முழுவதும் அலங்கரிக்கப்பட்டு முகங்கள் மட்டுமே வெளித் தெரிகின்றன. இதே காட்சியில் மறு பகுதி வண்ணங்கள் பூர்த்தியடையாமல் கோடுகள் மட்டுமே காணப்படுகின்றன.

தியாகராஜரின் வசந்த விழா தொடக்கம் ஓவியமாகத் தீட்டப்பட்டிருந்தும் இது முற்றுப்பெறாமல் போய்விட்டது. இக் காட்சி முழுவதும் தீட்டப்பட்டிருந்தால் ஆரூர் தேர்விழாக்காட்சி இப் பகுதியில் இடம் பெற்றிருக்கும்.

முசுகுந்த புராணக் காட்சியில் ஓவியர் சிங்காதனன் பல அற்புதமான தேர்களை ஓவியமாக வரைந்துள்ளார். அவற்றுள் தியாகபெருமான் மற்றும் ஆறு விடங்கர்களோடு ஆரூருக்கு தேரில் எழுந்தருளும் காட்சி மிகச்சிறப்புடைய ஒன்றாகும்.

முன்னூறு ஆண்டுகட்கு முன்பு இப்பெருவிழா எப்படி நிகழ்ந்தது என்பதற்கு இவ் ஓவியக்கூடம் சிறந்த காட்சிச் சான்றாக இன்றும் நிற்கின்றது. வரலாற்று சிறப்புமிக்க ஓவியங்கள் தீட்டப்பட்டுள்ள இத்தேவாசிரிய மண்டபத்திற்கு அருகில் திருவாரூர் மாவட்ட அரசு அருங்காட்சியகம் அமைந்துள்ளது மேலும் பெருமை சேர்ப்பதாகும்

அடிக்குறிப்புகள்

1. குடவாயில் பாலசுப்பிரமணியன் ''ஆரூர் ஆழித்தேர்''.
2. திருவாரூர் அருள்மிகு தியாகராஜ சுவாமி திருக்கோவில் ''திருக்குடமுழுக்கு பெருவிழா மலர்'' பக்கம் 22-24, 39-41.
3. பொன்னுசாமி, எஸ். ஸ்ரீ தியாகராஜா கோவில், திருவாரூர்.

அய்யா வைகுண்டசாமி கோயில் தேரில் திருவிதாங்கூர் மன்னர் மற்றும் திவான் உருவங்கள்

சே. கிருஷ்ணம்மாள்,
காப்பாட்சியர்,
அரசு அருங்காட்சியகம்,
கன்னியாகுமரி – 622 702.

தமிழ்நாட்டில் தேர்த்திருவிழாக்கள் உண்டு. தேர்களில் மரச்சிற்பங்கள் பல்வேறு புராண நிகழ்ச்சிகளை விளக்கும் வகையில் அமைக்கப்பட்டிருக்கும். வைகுண்டசாமி கோயிலில் தேர் ஒன்று உள்ளது. அத்தேர் பற்றி இக்கட்டுரையில் காண்போம்.

வைகுண்டசாமி கோயில் தேர்

கன்னியாகுமரியிலிருந்து 7 கி.மீ. தொலைவிலுள்ளது சுவாமித்தோப்பு என்னும் ஊராகும். சுவாமித்தோப்பில் உள்ள கோயிலானது அய்யா வைகுண்டரின் சமாதியின்மேல் எழுப்பப்பட்டுள்ளது. சுவாமி வைகுண்டரின் கோட்பாட்டின்படி இறைவன் ஒருவரே; இறைவனுக்கு உருவம் இல்லை. ஒருவன் கண்ணாடியில் முன் நின்று பார்க்கும்போது தன் உருவத்தில் இறைவனைக் காண்கின்றான். மற்றக் கோயில்களில் உள்ளதைப் போன்றே இக்கோயிலும் அய்யா வைகுண்டசாமியை வழிபடுவதற்காகவும் திருவிழா சமயத்தில் வீதி வலம் வருவதற்கும் ஏற்ற வகையில் மரத்தேர் ஒன்று 1852 வாக்கில் உருவாக்கப்பட்டது.

கோயில்களில் திருவிழாக்கள் நடைபெறும்போது உற்சவ மூர்த்திகள் வீதி வலம் வருவதற்கும் மக்கள் வழிபடவும் ஏற்ற வகையில் மரத்தேர்களைச் சிற்பிகள் உருவாக்கி வந்தனர். அவ்வாறு உருவாக்கப்படும் தேர்களில் இதிகாசங்கள் மற்றும் புராணங்களைச் சிற்பமாக வடிப்பது வழக்கம். இதற்கு மாறாக அமைத்திருப்பது 152 வயதை எட்டியுள்ள சுவாமித்தோப்பு அய்யா வைகுண்டசாமிக் கோயில் தேராகும்.

இத்தேரின் உயரம் சுமார் 16 அடி உயரம் ஆகும். இரண்டு அடுக்குகளைக் கொண்ட இத்தேரில் தேவர், தேவியரின் உருவங்கள் இல்லை. ஆனால் யாழி. யாழ் இசைப்பவர்கள், முனிவர்கள், வணங்குபவர்கள், நாடோடிப்பெண் உருவங்கள், கிராமிய மகளிர், மன்னர், போர் வீரர்கள் எனப் பல்வேறு மாந்தர் உருவங்களால் அமைத்திருப்பது இத்தேரின் சிறப்பம்சமாகும். இரண்டு யாளி உருவங்களுக்கிடையே ஒரு சிற்பம் என இத்தேரில் சிற்பங்கள் வடிக்கப்பட்டுள்ளன. 1852 முதல் 1980 வரை இத் தேரானது ஓடிய காலத்தில் சுமார் 387 முறை சுவாமித்தோப்புப் பதியை வலம் வந்துள்ளதாகத் தெரிகிறது.

திருவிதாங்கூர் மன்னர் மற்றும் திவான் உருவங்கள்

கன்னியாகுமாரி மாவட்டம் 1956–ஆம் ஆண்டு உதயமாவதற்கு முன்னர் திருவிதாங்கூர் கட்டுப்பாட்டின்கீழ் இருந்து வந்தது. இத்தேர் உருவாக்கப்பட்டபோது இப் பகுதியை ஆண்ட திருவிதாங்கூர் மன்னர் ஸ்ரீ உத்திரம் திருநாள் மார்த்தாண்ட வர்மா மற்றும் அவரது திவான் திரு. கிருஷ்ணராவ் ஆகியோரைக் கௌரவிக்கும்விதமாக தேரில் அவர்களது உருவங்களைச் சிற்பமாக வடித்திருப்பது முற்றிலும் மாறுபட்ட ஒன்றாகும்.

மன்னர் உத்திரம் திருநாள் மார்த்தாண்ட வர்மா நின்ற நிலையில் இடது கையில் வாள் ஏந்தியும் வலது கையில் பனை ஓலைக்குடை தாங்கியும் சிகையலங்காரம் பக்கவாட்டில் கூடிய கொண்டையுடனும் தலையில் மகுடம் அணிந்தும் காட்சி தருகிறார்.

திவான் கிருஷ்ணராவ் தலைப்பாகை அணிந்தும் கணுக்கால் வரை ஆடை அணிந்தும் இரண்டு கைகளையும் கூப்பி வணங்கிய நிலையில் தொப்பையுடன் பக்தனாகக் காட்சியளிக்கிறார். தேரை உருவாக்கிய சிற்பிகள் நாட்டு மன்னரையும் திவானையும் கௌரவிக்கும் விதமாக செதுக்கியிருப்பது பாராட்டவேண்டிய ஒன்று.

இத்தகைய சிறப்பு வாய்ந்த, வரலாற்று முக்கியத்துவம் பெற்ற அய்யா வைகுண்ட சுவாமித் தேரை சுவாமி. தவத்திரு. பால பிரஜாபதி அடிகளார் கன்னியாகுமரி அருங்காட்சியகத்திற்கு அன்பளிப்பாக அளித்துள்ளார்.

கருநாடகக் காட்டிலிருந்து கிடைத்திட்ட ஓர் அரிய தமிழ்க் கல்வெட்டு

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ஈரோடு – 638 001.

முன்னுரை

இந்தியாவில் 'பல்லுயிரிப் பெருக்கம்' காணப்படும் இடங்கள் 'முகாமையான இடங்கள்' எனச் சூழலியலாளரால் அறியப்படுகின்றன. இத்தகைய இடங்களை நன்கு பாதுகாத்தற்பொருட்டு இவற்றை 'உயிரிக்கோளக் காப்பிடங்களாக அரசு அறிவித்துப் பேணிக் காத் வருகின்றன. இவற்றுள் ஒன்றுதான் தமிழ்நாடு, கருநாடகம் மற்றும் கேரளம் ஆகிய மூன்று அண்டை மாநிலங்களின் முக்கூடலில் அமைந்துள்ள 'நீலகிரி உயிரிக்கோளக் காப்பிடமாகும். தமிழ்நாட்டின் 'முதுமலை வன உயிரி உய்விடம்', கருநாடகத்தின் பண்டிப்பூர் தேசியப் பூங்கா மற்றும் கேரளத்தின் 'வயநாடு வன உயிரி உய்விடம்' உள்ளிட்டவை நீலகிரி உயிரிக்கோளத்தில் ஒரு சங்கிலித் தொடர்போல் அமைந்துள்ள முகாமையான வனப் பரப்புகள் ஆகும்.

பண்டிப்பூர் தேசியப் பூங்காவானது கருநாடக மாநிலத்தின் காம்ராஜ் நகர் மாவட்டத்தில் 'பண்டிப்பூர்' எனும் சிற்றூரை ஒட்டிய வனப் பரப்பில் அமைந்துள்ளது. இத் தேசியப் பூங்காப் பரப்பின் வனப் பகுதியிலிருந்து இது வரை இந்தியப் படிமவரைவியல் நோக்கில் அரிதான பதினேழு கல் சிற்பங்களும் அரியதொரு தமிழ்க் கல்வெட்டும் கருநாடக மாநில வனத்துறையின் பெரு முயற்சியினால் வெளிக் கொணரப்பட்டு மேற்படித் தேசியப் பூங்காவின் முகப்பில் திறந்தவெளிக் காட்சிப்பொருள்களாக நிலை நிறுத்தப்பட்டு பாதுகாக்கப்பட்டு வரப்படுகின்றன. இவற்றுள், கருநாடகக் காட்டிலிருந்து கிடைத்திட்ட அரிய தமிழ்க் கல்வெட்டினை அறிமுகப்படுத்தி ஆராய்வதே இக் கட்டுரைக் களம்.

பண்டிப்பூர் தேசியப் பூங்கா தமிழ்க் கல்வெட்டின் தன்மையும் உள்ளடக்கமும்

பன்னிரெண்டு வரிகளாக வெட்டப்பட்டுள்ள பண்டிப்பூர், தேசியப் பூங்காவிலுள்ள தமிழ்க்கல்வெட்டின் எழுத்தமைதியைப் பார்க்கும்போது இதன் காலம் கி.பி. 16–ஆம் நூற்றாண்டு எனக் கருதத் தோன்றுகிறது. இருப்பினும், மொத்தம் பன்னிரெண்டு வரிகளுள் முதல் நான்கு வரிகளில் அங்கொன்றும் இங்கொன்றுமாகச் சில சொற்கள் மட்டுமே தெளிவாக உள்ளமையால், இதன் காலம் குறித்த தொடக்க வரிகள் உள்ளிட்ட சில முகாமையான செய்திகளைப் படித்து விளங்கிக் கொள்ள இயலவில்லை.

மேலும், இதன் இறுதி வரியில் எழுத்துகள் இருந்தபோதிலும் அவை தெளிவின்றிக் காணப்படுவதால் இக்கல்வெட்டினை முழுதுமாய் பொருள் கொள்வதில் சிக்கல் காணப்படுகிறது. இதனால், இத் தமிழ்க் கல்வெட்டின் முழுதாளவிய தகவல்களை அறிந்து கொள்ளவியலாத சூழல் நிலவுகிறது. அறிந்த வயையில், இவ் அரிய தமிழ்க் கல்வெட்டின் செய்தி வருமாறு

1. சுவஸ்தி ஸ்ரீ ....
2. ....அப்பண்ண மகனா நின்ற
3. சகரையாண்டு.....................50 சென்ற கீலக....................
4. ஸம்பத்சரத்து...
5. ....வாழில் ஆந்தையரில் யக்க சித்தன் கொ
6. ல்ல காமுண்டன் ஐஞ்ஞாறு பொன்னையிட்டு
7. ஏரியுங் கட்டுவித்து வாழக்கு செய்வித்தான் மா
8. மிண்டை நாட்டு வழியிலெத்தன் ....
9. ....விடத்து காதியான் பிள்ளை...................செய்து பட்ட
10. என் பூந்தோட்டமும் வாவையும் செய்வித்து நெதயிர்
11. க் கல்லும் செய்வித்தான் யிக் கொல்ல காமுண்ட
12. ....

இதிலிருந்து, மேற்படிக் கல்வெட்டின் உள்ளடக்கம் பின் வருமாறு என ஊகித்து அறியலாகிறது "......................50 கீலக ஆண்டு ந்தைக் கால்வழியினராக யக்க சித்தன் கொல்ல காமுண்டன் என்பான் மாமிண்டை நாட்டு வழியில் ஏரியும் கால்வாயும் கட்டுவித்து அங்கு காதியான் பிள்ளை என்பானைக் கொண்டு ஒரு தோட்டமும் வாவியும் செய்வித்து அத்துடன் ஒரு குருதிக் கல்லும் செய்வித்தான்."

பண்டிப்பூர் தேசியப் பூங்கா தமிழ்க் கல்வெட்டின் முகாமை

முன்னர் குறிப்பிட்டது போல, பண்டிப்பூர் தேசியப் பூங்காவிலுள்ள இத் தமிழ்க் கல்வெட்டின் முதல் நான்கு வரிகள் மிகவும் பொறிந்து, நிதைந்து காணப்படுவதாலும் கல்வெட்டின் காலம் பற்றிய பகுதியில் ....50 கீலக ஆண்டு என்ற பகுதி மட்டு சிதைவின்றிக் காணப்படுவதாலும் இதன் காலம் குறித்து உறுதியாக ஏதும் கூறவியலாச் சூழல் நிலவிடுகிறது. என்றாலும், இக்கல்வெட்டில் இது வரை வரலாற்றில் அறியப்படாத மாமிண்டை நாடு எனும் நிலவியல் / ஆட்சிப் பரப்பு பற்றிய குறிப்பு முதன் முறையாக இடம் பெறுவதாலும் 'ஆந்தைக் குலம்' பற்றிய குறிப்பு காணப்படுவதாலும் 'நடுகல்' அல்லது 'வீரக்கல்' என்பதற்கு "குருதிக் கல்" எனப் பொருள் படும் நெதயிர்க் கல் (பழந்தமிழ் நெய்த்தோர் "குருதி": தெலுங்கு நெத்ரு "குருதி" எனும் சொல்லாட்சியும் "கால்வாய்" அல்லது 'வாய்க்கால்' என்பதற்கு வாழக்கு எனும் சொல்லாட்சியும் "குளம்" எனப்

பொருள்படும் ''வாவி'' என்பதற்கு வாவை எனும் சொல்லாட்சியும் அரிதாகப் பயின்று வருவதாலும் தமிழக வரலாற்றை, அதிலும் குறிப்பாகக் கொங்கு நாட்டு வரலாற்றை மீள எழுதுவதற்கு உதவிடும் ஒரு முகாமையான வரலாற்று ஆவணமாக இவ்வரிய தமிழ்க் கல்வெட்டு விளங்கக் காணலாம்.

முடிவுரை

தான் சார்ந்த சமுதாயத்திற்கெனத் தம் இன்னுயரை ஈந்து இறந்துபட்ட வீராது குடும்பத்தினர்க்கு அச் சமுதாயம் ஈடாக நிலத்தை நல்கையாகக் கொடுத்தமை 'நெத்தூரர்ப் பட்டி' என்று குறிக்கப்பட்டு, நாளடைவில் 'உதிரப் பட்டி' எனக் குறிக்கப்பட்டதை வரலாறு காட்டுகிறது. இருப்பினும், இறந்த வீரர்க்கு எடுப்பித்த 'நடு கல்லையே 'நெதயிர்க் கல்' எனக் குறிப்பதை பண்டிப்பூர் தேசியப் பூங்காவிலுள்ள தமிழ்க் கல்வெட்டில்தான் முதன் முதலாகக் காண்கிறோம் இவ் அரிய தமிழ்ச் சொல்லாட்சி மேலும் ஆராய்தற்குரியது.

'வாழில் ஆந்தையரில்' எனும் கல்வெட்டுச் சொற்றொடர் வாயிலாகக் குறிக்கப்படும் 'ஆந்தைக் குலம்' என்பது கொங்கு வேளாளர்க்கும் கொங்கு வேட்டுவர்க்கும் பொதுவானதொரு கூட்டப் பெயராக விளங்குவதால், இச் சொல்லாட்சியானது கொங்கு வேளாளரைக் குறிப்பதா கொங்கு வேட்டுவரைக் குறிப்பதா என அறுதியிட்டுக் கூறவியலவில்லை. ஆயினும், இத் தமிழ்க் கல்வெட்டு எழுத்து வரப்பட்ட அதே பண்டிப்பூர் தேசியப் பூங்காவின் வனப் பகுதியிலிருந்து எடுத்து வரப்பட்ட (கூடுதல் ஒரினைக் கைளுடன் விளங்கிடும் அரிய வடிவிலான ஒரே தோற்றமுடைய நான்கு) நடுகற்களில் காட்டப்பட்டுள்ள வீரத்திருவுரு 'சொட்டை' எனும் வேட்டுவர் இனக்குழுப் படைக் கலத்தைத் தாங்கியுள்ளமையால் இக் கல்வெட்டில் குறிப்பிடப்படும் 'ஆந்தைக் குலம்' கொங்கு வேட்டுவரைக் குறிப்பதாகலாம். இக் கருத்தும் மேலாய்விற்கு உரியதே.

மேலும், கருநாடகக் காட்டிலிருந்து மேற்படி தமிழ்க் கல்வெட்டு கிடைத்துள்ளதால் அன்றைய தமிழகத்தின் ஆட்சிப் பரப்பானது இன்றைய பண்டிப்பூர் தேசியப் பூங்கா அமைந்துள்ள கருநாடக மாநில வனப் பகுதி வரையிலும் பரவியிருந்திருக்கலாம் எனக் கருத வாய்ப்புள்ளது, இதுவும் மேலாய்வு செய்தற்குரியது.

மொழி, மாநிலம் என்ற நிலைகளில் வேறுபட்டிருப்பினும் தமிழக வரலாற்றின் முகாமையான ஆவணமாகிய இவ் அரிய தமிழ்க் கல்வெட்டினைக் கண்ணும் கருத்துமாய் நாளும் காத்து வருகின்ற பண்டிப்பூர் தேசியப் பூங்காவினை நிருவகிக்கும் கருநாடக மாநில வனத் துறையினர் தமிழ்கூறு நல்லுலகின் வணக்கத்திற்கும் போற்றுதலுக்கும் உரியோர்.

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அரசு அருங்காட்சியகம்,
சென்னை – 600 008.

புதைத்தலும் ஈமச்சடங்கு செய்தலும் உலகத்திலுள்ள பல்வேறு சமுதாய மக்களிடையே மிக முக்கியமான செயல்களாகத் திகழ்ந்து வருகின்றன. 'இறத்தல்' என்பது மனித வாழ்க்கையின் முடிவென மாந்தர் நம்ப மறுத்ததே இதற்குக் காரணமெனலாம். வரலாற்றுக் காலத்திற்கு முந்தைய மனிதன் தான் வாழும் சுற்றுப்புறத்திற்கேற்றவாறு இறந்தவர்களின் சடலங்களைத் தாம் வாழும் மலைப்பகுதியிலோ, வனத்திலோ, ஆற்றிலோ, வாழும் பகுதிக்கு அப்பாலோ எரிந்து விடும் பழக்கத்தினையுடையவனாயிருந்தான். காலப்போக்கின் மாற்றத்திற்கேற்றவாறு பிணத்தினைப் 'புதைக்கும் வழக்கம் தொடங்கியது. பழைய கற்காலம் மற்றும் புதிய கற்காலங்களின்போது இடுகாடு / இருந்ததற்கான எவ்வித ஆதாரமும் இல்லை. ஈமத்தாழிகளிலிருந்து கிடைத்த பொருட்களை வைத்துப் பார்க்கும்போது பெருங்கற்காலம் (Megalithic Period) முதற்கொண்டே புதைக்கும் வழக்கம் துவங்கியிருக்க வேண்டும் என்பது தெளிவாகிறது. இவற்றைக்கொண்டே பிண அடக்கத்துடன் தொடர்பு கொண்ட பழக்க வழக்கங்களை அறிய இயல்கிறது.

புதைக்கும் பழக்கங்களும் ஈமச்சடங்கு செய்யும் முறைகளும் பல்வேறு இடங்களிலும் இனத்தாலும் பண்பாட்டாலும் ஒன்றுபட்ட சமுதாயத்தினரிடையேயும் மாறுபட்டே காணப்படுகின்றன. இறந்தவர்களைப் புதைத்தலில் பல்வேறு முறைகள் காணப்படுகின்றன.

'ஈமச் சடங்கு', என்பது சமய அடிப்படையுடன் நில்லாது, சமுதாய வாழ்க்கையினை மேம்படுத்துவதற்காகவும் செய்யப்பட்டு வருகிறது. ஆப்பிரிக்காவின் 'லோ டாகா' பழங்குடியினரிடையே கொலை செய்யப்பட்டோர், தற்கொலை செய்து கொண்டோர், மக்கள் வாழ்விடத்தின் புறப்பகுதியில் பால் புணர்ச்சி கொண்டோர் ஆகியோரின் சடலங்கள், கிராம இடுகாட்டில் அடக்கம் செய்யப்படாமல், நீர்நிலையருகிலோ, அகழியிலோ எறியப்பட்டு வந்தன. பழங்கால கிரேக்கத்தில், சிரச்சேதத்தால் இறந்த குற்றவாளிகளுக்கு, சவ அடக்கம் தொடர்பான அனைத்துச் சடங்குகளும் நீக்கப்பட்டன. புராதன உரோமனியர்கள் தந்தையைக் கொன்றவனின் சடலத்தைப் புதைக்கும் கோணிப் பையில் நாத்திகத்தின் சின்னமான சேவலைத் தைத்துப் வைத்தனர்.

மத்தியபிரதேச மரியா பழங்குடியினரிடையே, தற்கொலை செய்து கொண்டோரின் உடல்கள் கிராம இடுகாட்டின் வெளிப்புறமாக அடக்கம் செய்யப்பட்டன.

நல்ல சமுதாயப்பணி செய்தோருக்கும் உயர் பதவி வகித்தோருக்கும் தனித்தன்மையான சவ அடக்கச் சடங்குகள் நடத்தப்பட்டன. எகிப்திய நாட்டு மன்னர்களும் பெருங்குடியினரும் கூர்நுனிக் கோபுரங்களில் அடக்கம் செய்யப்பட்டனர். புத்தர் மற்றும் பௌத்த துறவிகளின் எலும்புத்துண்டுகள் ஸ்தூபங்கள் அடியில் புதைக்கப்பட்டன. இறந்த சத்திரியப் போர் வீரர்களின் நினைவாக மண்மேடுகள் எழுப்பப்பட்டன.

இறப்பிற்குப்பின் செய்யப்படும் சடங்குகளும் பழக்கங்களும்கூட மாறுபடக் காணலாம். பெரியம்மை, வைசூரி. காலரா, டைபாய்டு, தொழுநோய் ஆகியவற்றால் இறப்பதனை மக்கள் தீமையாகக் கருதினர். இறந்தோரைப் புதைக்கும் பழக்கத்தைக் கொண்ட கர்நாடக சமூகப் பிரிவினைச் சார்ந்த பழங்குடியினர், இத்தகைய தொற்று நோய்களினால் இறப்போரை எரிக்கும் பழக்கத்தைக் கொண்டனர். இதற்கு நேர் மாறாக, எரிக்கும் பழக்கத்தினையுடைய காசிப் பழங்குடியினர், தொற்று நோயினால் இறந்தோரை புதைக்கும் வழக்கத்தை மேற்கொண்டனர். மைசூரைச் சார்ந்த உபாரக்கள் (Uparas), இலங்கை வேடர் (Veddas of Ceylon) ஆகியோர் சடலத்தினைக் கல்வட்டப் பாறையினடியில் புதைத்தனர்.

இறந்தோரைப் புதைக்கும் பல்வேறு முறைகள்

நீத்தாரை அடக்கம் செய்தலில் பல்வேறு முறை இருப்பினும், அதன் அடிப்படை கீழ்க்காணும் மூன்று வகையாகப் பிரிக்கப்பட்டுள்ளது.

1. முழுச் சடலப் புதைப்பு (Complete inhumation)

இது 'முதன்மையான அடக்கம்' (Binary Burial) எனப்படும். இங்கு இறந்தோரின் பிணம் முழுமையாகப் புதைக்கப்படுகிறது. சடலம் முழுமையாக நீட்டப்பட்டு. புதைக்கப்படும் போது 'நீள் நிலை புதையல்' (Extended burial) எனவும் சடலத்தின் முட்டியினை மடக்கி அடக்கம் செய்யப்படும் போது 'மடக்கிய நிலை புதைப்பு' (Flexed or crouched burial) எனவும் கூறப்பட்டது. சில சமயங்களில் கருப்பையிலுள்ள வளர்நிலைக் கரு உள்ளது போன்ற (Embryonic Position) நிலையில் வளைத்தும் வைக்கப்பட்டன. அமர்ந்த அல்லது சாய்ந்த அல்லது நிற்கும் நிலையிலும் இறந்தோரின் உடல்கள் புதைக்கப்பட்டன. இடுகாட்டில் புதைக்கப்படும் பிணங்களின் எண்ணிக்கையினையொட்டித் 'தனி அடக்கம்' (Single burial), 'இரு அடக்கம்' (Double burial) அல்லது 'பல சடல அடக்கம்' (Multiple burial) என அழைக்கப்பட்டன

இரு சடல அடக்கத்தில், சில சமயங்களில் அவை ஒன்றையொன்றுத் தழுவிய வண்ணம் அமைக்கப்பட்டிருந்தன. இது 'சதி வகைப் புதைப்பு', எனப்பட்டது.

2. எஞ்சியவற்றின் புதைப்பு (Fractional burial)

இது 'இரண்டாம் புதைப்பு' (Secondary burial) அல்லது 'பிணைப்பற்ற புதைப்பு' (Disarticulate burial) அல்லது 'துண்டானவற்றின் புதைப்பு' (Fragmentary burial) எனப் பல்வேறு அழைக்கப்பட்டது. இதனைப் பின்னிலை வெளிக்காட்டல் (Post-exposure) அல்லது 'வெளிப்படுத்தப்பட்ட புதைப்பு' (exposure burial) எனவும் வழங்கினர். இவ்வடக்கத்தில் நீத்தார் சடலத்தை முதலில் துண்டுகளாக அல்லது இயற்கைச் சக்திகளால் அழிக்கப்படுவதற்காக அப்படியே வைத்தல் அல்லது பறவைகள் மற்றும் கொடிய மிருகங்கள் உண்ணும் வகையில் ஓர் மேடையினை அமைத்தல் ஆகிய முறைகளைப் பின்பற்றினர். அதன் பின்னர் எலும்புத் துண்டுகளைச் சேகரித்து ஓர் ஒழுங்கில்லாமல், தோன்றியபடி புதைத்தனர். ஆனால் சில சமயங்களில் அவற்றை முறைப்படிப் புதைக்க முயற்சித்தனர். இது பொய்யான நீள் நிலைப்புதைப்பு (False extended burial) எனப்பட்டது. எலும்புத்துண்டுகள் வழக்கமாக கழுவப்பட்டு பின்னர் செந்நிறமியில் நனைக்கப்பட்டு புதைக்கப்படுகிறது.

3. தோண்டியெடுத்துப் புதைத்தல்

இங்குச் சடலம் முதலில் ஓர் பள்ளத்தில் புதைக்கப்பட்டுப் பின்னர் முழுமையாகவோ அல்லது சடலத்தின் ஓர் பகுதி மட்டுமோ தோண்டியெடுக்கப்பட்டு மீண்டும் புதைக்கப்படுகிறது. பலவற்றில் மண்டையோடு மட்டும் தோண்டியெடுக்கப்பட்டு மீண்டும் புதைக்கப்படுகிறது. பொதுவாக இறந்தவர்களின் மண்டையோடு பாதுகாக்கப்பட்டுப் புதைக்கப்படுகிறது. இது இறந்தவர்களின் வீரத்தைக் காட்டும் அடையாளமாகக் கருதப்படுகிறது. கேரளத்தில் அட்டப்பாடி மலைகளில் வசிக்கும் 'முதுகர்' பழங்குடியினரிடையே இறந்தோரைச் 'சுடலை' எனும் இடுகாட்டில் அடக்கம் செய்து ஓர் கல்லினை நடுகின்றனர். ஐந்து, பத்து அல்லது இருபது ஆண்டுகளுக்குகொருமுறை நீத்தார் வழிபாடு செய்யும்போது இறந்தவர்களுடைய வலது தாடை எலும்பு அல்லது வலது காறை எலும்பை (Right collar bone) எடுத்து 'மாளிகை' அல்லமு 'மச்சு' எனும் கல்லறையில் வைக்கின்றனர். இதே வழக்கம் ஒரிஸாவிலுள்ள போண்டோக்கள், அஸ்ஸாமைச் சார்ந்த நாகர்கள், ஆந்திராவின் கோயர்கள், கதபர்கள் ஆகியோரிடையேயும் காணப்படுகிறது.

தென் இந்தியாவில் காணப்படும் கல்லறை வகைகள்

கல் திட்டை (Dolmen)

இது மூன்று அல்லது அதற்கு மேற்பட்ட கடினக் கற்களால் கட்டப்பட்ட, மேசை அல்லது பெட்டி போன்ற அறையின் அமைப்பினைக் கொண்டதாகும்

கற்பதுக்கை / கற்குவை (Cist)

இது கற்பலகைகளால் முழுமையாகவே ஒர் பகுதியாகவோ, நிலத்திற்கடியில் அமைந்த பெட்டி போன்ற வடிவினைக் கொண்டதாகும்

கற்பலகைத் திட்டை / நடுகற்குவை (Dolmenoid Cist)

இது பெட்டிபோன்ற அறை அமைப்பினைக் கொண்டது. இது முழுமையான கடினக் கற்களால் அல்லது சற்றே கடினமான கற்களால் நிலத்திற்கு மேலாகவோ, கீழாகவோ கட்டப்படுவதாகும். நடுகற்குவைகள் வட்டக்கற்களால் சூழப்பட்டிருக்கும். இதன் கீழ்ப்புறத்தில் ஒரு சிறு துளை அல்லது அதற்குப் பதிலாக மூடப்பட்ட அல்லது திறந்த வெளிப்பாதையோ அமைந்துள்ளது. இதற்குத் தக்க சான்றாகத் திகழ்வது தமிழ்நாட்டின் செங்கல்பட்டு மாவட்டத்தைச் சேர்ந்த நினைவுச் சின்னங்களாகும்.

கற்பலகையிட்ட கற்குவை (Slabbed cist)

இது கருங்கல் அல்லது 'லேட்டரைட்' என்னும் கற்களால் செய்யப்பட்ட பல்வேறு வகைகளான 'கற்குவை அடுக்கு' என வழங்கப்படும் ஒரு பொதுச் சொல்லாகும். இவை ஒன்று அல்லது அதற்கு மேற்பட்ட கல் வட்டங்களால் சூழப்பட்டு வட்டக் கல்லறைக் கற்களால் (Cairn stones) முழுமையாக அல்லது ஒரு பகுதியாக மூடப்பட்டிருக்கும். எலும்புத் துண்டுகள் மற்றும் காணிக்கைகளை உள்ளே வைப்பதற்காக மேற்புற கிழக்குப் பக்கத்தில் 'துளையுடைய கற்குவை' (Port-hole-cist) அமைந்துள்ளது. மைசூரிலுள்ள பிரம்மகிரியில் அமைந்துள்ள கற்குவையானது 'சுவஸ்திக்' (Swastika) அமைப்பிலுள்ளது. புதுக்கோட்டை, திருச்சிராப்பள்ளி ஆகிய இடங்களில் அமைந்துள்ள துளையுடைய கற்குவையினை முதன்மையான கற்குவை போன்றே முன்புறம் அமைந்த பெரிய பலகை வழி அமைக்கப்பட்டுள்ளது. இது பிரிசுவர் கற்குவைகள் (Transected cists) எனப்பட்டது. அந்தந்த இடத்திற்குரிய பழக்கத்திற்கேற்றவாறோ, நிலத்தடி மண்ணின் தன்மையைப் பொறுத்தோ கற்குவையானது மண்ணின் வெளிப்பரப்பில் அல்லது, ஒரு பகுதி அல்லது முழுமையாக நிலத்திற்கு அடியில் புதைக்கப்பட்டது.

கேரளாவிற்கே உரித்தான நடுகல் வகைகள்

தொப்பிக்கல்

இவை உட்புறம் சாய்ந்த 4 அடி உயரமுள்ள நான்கு கற்கள்மீது லேட்டரைட்டாலான (Laterite) கற்களால் வட்டமான தலைப்பாகை போன்ற குவிந்த கூரை வடிவமுடையவை. இதன் அடித்தள வரிசைகள் தொப்பிக்கல்லின் குறுக்களவினை அணுகும் மூலை விட்டத்தினைக் கொண்ட சதுரங்களை உண்டாக்குகின்றன. இவை 'காளான்' மற்றும் 'குடை' வடிவத்தை ஒத்திருப்பதால் இவை 'குடைக்கல்' என்றும் அழைக்கப்படுகின்றன. பழங்குடியினர் காளான்களை உண்டு வந்தனர். பின்னர் காளான்களுள் 'அமானிட்டா' போன்ற வகைகளைத் தெய்வமாக வழிபடத் துவங்கினர். இதனையொட்டியே நடுகற்களும் காளான் வடிவத்தில் கட்டப்பட்டது என மானிடவியலாரிடையே கருத்து நிலவுகிறது.

கைப்பிடியற்ற குடைவடிவக்கற்கள் குண்டன் குடைக்கல் (Kundan Kudaikal)

இவையும் தொப்பிக்கல் வடிவத்தினை ஒத்துள்ளன. ஆனால் இவை நிலத்தின் மேற்புறத்திலேயே அமைந்துள்ளன. இவை குழிப் புதைப்புகளை (Pit burial) மூடுவதற்கென வடிவமைக்கப்பட்டன ஆகும்.

ஒன்றுக்கு மேற்பட்ட தொப்பிக் கற்கள் (Multiple hood stone)

இவை மேற்கூரிய இருவகைகளுக்கும் இடைப்பட்டன. இவை 3 அடி உயரமுடைய லேட்டரைட்டிலான ஐந்திலிருந்து பன்னிரெண்டு செங்குத்துக் கம்பங்களால் ஆனவை.

நடுகற்களும், கற்பலகையிட்ட கற்குவைகளும் கேரளம், கர்நாடகம் மற்றும் ஆந்திரப்பிரதேசத்தில் அதிகமாகப் காணப்படுகின்றன. பின்கூறப்பட்டுள்ள இரு இடங்களிலும் அவை கலை வண்ணத்தில் விரிவாக்கப்பட்டுள்ளன.

கற்குடைவுக் கல்லறைகள் (Rock-Cut-Caves)

இவை பூமிக்கடியில் அமைந்துள்ள குழிகளாகும். இந்தக் கற்குகைகள் (Caves) பாறையில் சதுர வடிவப் படிகளைக் கொண்ட கற்களைக் கொண்டு உருவாக்கப்படுகின்றன. இக் குழியின் ஒன்று அல்லது அதற்கு மேற்பட்ட பக்கங்களில் கதவுகள் அமைக்கப்பட்டுள்ளன. கதவுகளுக்கு அப்பால் குவிந்த அமைப்பில் வட்டமான அல்லது செவ்வக வடிவ அமைப்புகளில் கூரை வரை உயர்ந்த செதுக்கப்பட்ட தூண்கள் உள்ளன. இவ்வமைப்பின் பக்கவாட்டில் கற்குடைவு இரக்கைகளும். சில பொழுது குவி வடிவக் குகையின் மையத்தில் ஓர் வழியும் அமைந்துள்ளன. மேற்புறத்தில் இவ்வழிகள் வட்டவடிவ அல்லது சதுர வடிவ கற்களால் மூடப்பட்டுள்ளன.

பிரம்மகிரி கல்லறைகள்

இங்கு இருவகையான கல்லறைகள் காணப்படுகின்றன

1. கற்குவை வட்டங்கள்
2. குழி வட்டங்கள்

கற்குவை வட்டங்கள் (Cist Circles)

இவை பூமிக்கடியிலுள்ள கருங்கல் பலகைகளிலான கற்குவைகளைச் சுற்றிலுமுள்ள கல்வட்டங்களாகும். இவை சுவஸ்திக் வடிவில் தன்னைத்தானே தாங்கிக் கொள்ளும் தன்மையன. இதன் தரை ஒன்று அல்லது பல கற்பலகைகளாலும் மேற்புறம் தொப்பிக்கல் எனப்படும் மற்றுமொரு பலகயைாலும் மூடப்பட்டுள்ளது. இதன் கிழக்குப் பக்கத்தில், துளையுடைய கற்குவை (Port-hole cist) யுள்ளது. இத்தகைய பெரிய கற்குவைகளுடன் பல சிறிய கற்குவைகளும் மேற்புறத்தில் அமைந்துள்ள. பெரிய கற்குவைகள் கிராமத்தின் முக்கிய குடும்பங்களைச் சார்ந்தோரையும் சிறிய கற்குவைகள் மற்றோரையும் குறிப்பாக இவ்வமைப்புகள்,

அக்காலத்தில் வாழ்ந்தோரின் சமுதாயப் பிரிவினைக் காட்டும் வகையிலுள்ளது. இரும்பிலான பொருட்கள், கல் மணிகள், காணிக்கைப் பானைகள் ஆகியவையும் இவற்றுள் காணப்படுகின்றன.

இப் பொருட்களின்மேல் மண் பரப்பப்பட்ட நிலையில், இரண்டாம் முறை அடக்கம் செய்யப்படும் பிணங்களின் நீண்ட எலும்புகளும் மண்டை ஓடுகளும், சில பானைகளும் காணப்படுகின்றன. இக் கல்லறைகளைச்சுற்றி ஒன்று அல்லது இரு வட்டங்களாகக் கருங்கல் சுவர் உள்ளது. இக் கற்களின் ஒரு பாதி பூமியினடியிலும். மற்ற பாதி வெளியிலும் உள்ளதால், இக் கல்வட்டத்தின் நடுவின் கல்லறை உள்ளது என அறிய ஏதுவாகிறது.

குழி வட்டங்கள் (Pit circles)

இவை ஒன்று அல்லது இரு கல்வட்டத்தால் சூழப்பட்ட அழமான குழிகளாகும், இவை வட்டத்தின் நடுவிலமைந்த வட்டக்கல்லறைகளால் மூடப்பட்டுள்ளன. இக்குழிகளில், எலும்புத்துண்டுகளும் இரும்பிலான வேளாண் கருவிகளும் போர்க் கருவிகளும் காணப்பட்டன.

தமிழ்நாட்டின் செங்கற்பட்டு மாவட்டத்திலுள்ள குழி வட்டங்கள் வட்டக் கல்லறையினைச் சுற்றி, ஒழுங்கற்ற பெரிய பாறைகளிலான கல் வட்டங்களைச் கொண்டுள்ளன.

தென் இந்தியாவில் காணப்படும் கல்லறைகள்

திருநெல்வேலி மற்றும் கோயம்புத்தூரில் முதுமக்கள் தாழியும் (Urn) தென் ஆற்காடு, செங்கற்பட்டு மாவட்டங்களில் ஈமத்தாழிகளும் (Sarcophagus) வடஆற்காடு மாவட்டங்களில் நடுகல் / கற்திட்டை (Dolmen) மைசூரில் வட்டக்கல்லறையும் (Cist) கேரளாவில் தொப்பிக்கல் மற்றும் குடைக்கல் கல்லறைகளும் காணப்படுகின்றன. திருநெல்வேலி முதுமக்கள் தாழி அகன்ற வாயும் குறுகிய அடிப்பாகமும். முட்டை வடிவத்துடன் காண்படுகின்றன. செங்கற்பட்டு ஈமத்தாழிகள், அடிப்பகுதி கூம்பாக இரண்டல்லது மூன்று வரிசைகளுடன் மேற்புறம் மண்ணால் மூடப்பட்டு காணப்படுகின்றன.

செம்மறியாட்டு ஈமத்தாழி

கடப்பை மாவட்டம் சங்காவரம் என்னும் இடத்திலிருந்து கிடைக்ப்பட்ட ஈமத்தாழி செம்மறியாட்டின் தோற்றத்துடன் ஆறு கால்களைக் கொண்டுள்ளது.

நீலமலை கற்குத்துக்கள்

இவை தொதுவர் வசிக்கும் இடங்களில் காணப்படுகின்றன. ஒவ்வொரு கற்குத்தும் சுற்றிலும் ஆழ்கிணறுப் போன்ற கற்குவியலைக் கொண்டுள்ளன. இதில் புதைக்கப்பட்டுள்ள பானைகள் நீண்ட வடிவுடனும் குவளைகள் அழகான மூடிகளுடனும் உள்ளன.

மலபார் கற்குடைவுகள்

இவற்றில் சரளைப் பாறைகளில் செவ்வக செங்குத்துப் பள்ளங்கள் வெட்டப்பட்டுள்ளன. அவற்றின் நேரெதிரே நீண்ட சதுரமான நுழைவாயில் தரைமட்டத்திற்குமேலே வெட்டப்பட்டுள்ளது. இக் குகை அரைக் கோள வடிவமாக உள்ளது. இதனைச் சுற்றி உயர்ந்த மேடைகள் காணப்படுகின்றன. மேற்புறம் மூடப்பட்டு, பக்கவாட்டில் படிக்கட்டுகள் உள்ளன.

தென்னிந்தியாவில் காணப்படும் புதைகுழிப் பொருள்கள்

முதுமக்கள் தாழி, சுடுமண் சவப்பெட்டி (Sarcophagus) கருப்பு–சிகப்பு வண்ண மட்பாண்டங்கள், சங்கு, கல் மற்றும் சுட்டகளிமண் பொருட்கள், வெண்கலம், கத்தி, சூலம், ஈட்டி, அரிவாள் குறிப்பிடத்தக்கவை. இவை மத்திய இந்தியாவின் நாக்பூர் முதல் திருநெல்வேலி வரை காணப்படுகிறன்றன.

மொட்டுக்கள் நிறைந்த பூங்கொத்துக்கள், சிறிய பறவைகள் மற்றும் விலங்குகளின் வடிவங்கள், மணிகள், எலும்புகள். போன்றவையும் காணப்படுகின்றன. இந்தியாவின் கல்லறைகளையும், புதைகுழிப் பொருள்களையும் நோக்குமிடத்து ஆதிச்சநல்லூர், கோயம்புத்தூர் போன்ற இடங்களில் மட்டுமே வண்ணம் தீட்டப்பட்ட மட்பாண்டங்கள் ஈமச் சடங்கிற்குப் பயன்படுத்தப்பட்டுள்ளது தெளிவாகிறது.

நினைவுச் சின்னங்கள் என்பது கூர்நுனிகோபுரத்திலிருந்து (Pyramid) சிறிய கல்திட்டை, கற்குவை, கல்வட்டக் கல்லறை வரை மாறுபட்டு காணப்படுகின்றன.

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முனைவர். வே. ஜெயராஜ்,
காப்பாட்சியர்,
வேதியியப் பாதுகாப்பு மற்றும் ஆராய்ச்சி ஆய்வகம்,
அரசு அருங்காட்சியகம், சென்னை–600 008.

அறிமுகம்

சென்னை அரசு அருங்காட்சியகம் 1851–லிருந்தே செயல்பட்டு வருகிறது. இவ்வருங்காட்சியகத்தில் தொல்லியல், மானிடவியல், நாணயவியல், கலை, புவுயுயல், தாவரவியல், விலங்கியல், சிறுவர் அருங்காட்சியகம், காப்பியல் போன்ற சேகரிப்புக்கூடங்களுடைய பிரிவுகளும் காட்சியமைப்பு, வேதியியப்பாதுகாப்பு மற்றும் கல்வி போன்ற உதவிப்பிரிவுகளும் உள்ளன. இவ்வருங்காடசியத்தில் பல்வேறு பிரிவுகள் பயிற்சியளித்து வருகின்றன. வேதியியப் பாதுகாப்புப் பிரிவு பல்வேறு காப்பியல் மற்றும் அருங்காட்சியகவியல் தொடர்பான பயிற்சிகளை நடத்தி வருகிறது. இக்கட்டுரையில் இப்பயிற்சிகளைப்பற்றி காண்போம்.

பயிற்சிகள்

பயிற்சி என்பது ஒருவரிடமுள்ள ஆற்றலைக்கொண்டு தேவையான ஆற்றலுக்குக் கொண்டுவருதலாகும். பயிற்சி ஒருவரின் தயக்கத்தைப் போக்கும். நேர விரயத்தைத் தவிர்க்கும். எனவே பயிற்சி ஒரு நிறுவனத்தில் பணியாற்றும் பணியாளர்களுக்கு மிக அத்தியாவசியமாகிறது. சென்னை அரசு அருங்காட்சியகம் ஆசிரியர்களுக்கு பல்வேறு பயிற்சிகளையளித்துப் பெயர்பெற்ற ஒரு நிறுவனமாகும். இன்று அத்தகைய பயிற்சியில்லையெனினும் பல்தரப்பட்ட பயிற்சிகள் தொடர்ந்து நடத்தப்பட்டு வருகின்றன. பணிப்பட்டறைகள் பல நடத்தப்பட்டுள்ளன. வேதியியப் பாதுகாப்பு மற்றும் ஆராய்ச்சி ஆய்வகம் 2003 ஆம் ஆண்டில் மட்டுமே பல்வேறு பயிற்சிகளை நடத்தியுள்ளது.

அரும்பொருட்பாதுகாப்பு புத்தொளிப் பயிற்சி

1974–ஆம் ஆண்டில் தொடங்கப்பட்ட இப்பயிற்சியானது இது நாள்வரையில் தொடர்ந்து நடைபெற்று வருகிறது. இப்பயிற்சி ஆசியா கண்டத்திலேயே வேதியியப் பாதுகாப்பிலேயே முதலாவதாகத் தொடங்கப்பட்ட பயிற்சியாகும். 29–வது புத்தொளிப் பயிற்சி 2003 ஆகஸ்டு 18 முதல் செப்டம்பர் 17–வரை வேதியியப் பாதுகாப்பு மற்றும் ஆராய்ச்சி ஆய்வகத்தில் நடத்தப்பட்டது. ஜம்மு–காஷ்மீர், தில்லி மற்றும் தமிழ்நாடு ஆகிய மாநிலங்களிலிருந்து 12 பேர் இப்பயிற்சியில் கலந்துகொண்டனர்.

அருங்காட்சியகவியல் மற்றும் காப்பியல் தொடர்பான பாடங்கள், செய்முறைப் பயிற்சி நடத்தப்பட்டன. ஏறத்தாழ 250 பொருட்கள் ஒரு மாத காலத்தில் பாதுகாக்கப்பட்டன. பயிற்சியில் பாதுகாக்கப்பட்ட அரும்பொருட்கள் செப்டம்பர்த் திங்கள் 18 மற்றும் 19 ஆகிய நாட்களில் நூற்றாண்டுக் கண்காட்சிக் கூடத்தில் காட்சிக்கு வைக்கப்பட்டிருந்தன. ஸ்ரீ மீனாட்சி கல்லூரி மாணவியர்கள் புத்தொளிப் பயிற்சியாளர்களுடன் கலந்துரையாடி வேதியியப் பாதுகாப்பு தொடர்பான தகவல்களைப் பெற்றுக்கொண்டனர்.

பண்பாட்டுச் செல்வங்கள் பாதுகாப்பு பயிற்சி

இந்து சமய அறநிலையத் துறையின் கீழுள்ள பல்வேறு கோயில்களில் மணல் வீச்சு மூலம் கசடுகள் அகற்றபபட்டு வந்தன. இதனால் கற்சிற்பங்களஇ கலவெட்டுக்கள் முதலியன சேதமடைந்தன. இதனால் மாற்று யுக்தி வேதியிய முறைப்படி இந்து சமய அறநிலையத் துறைஇ காப்பாட்சியார்கள், தொல்லியலார், கட்டிடப் பொறியாளர்கள், காவல்துறையினர் ஆகியோருக்கு ஒருவார காலத்திற்கு சென்னை, திருச்சி, சேலம் மற்றும் மதுரை ஆகிய நான்கு இடங்களில் வேதியியப் பாதுகாப்பு மற்றும் ஆராய்ச்சி ஆய்வகத்தால் நடத்தப்பட்டது. இந்த நான்கு பயிற்சிகளிலும் ஏறத்தாழ 150 பேர் பயிற்சி பெற்றனர். கட்டிடங்கள், அரும்பொருட்கள் முதலியன பாதுகாப்பது தொடர்பான சொற்பொழிவுகளும் தொடர்பான செய்முறைப்பயிற்சிகளும் வழங்கப்பட்டன. சொற்பொழிவு, குழு விவாதம், பட்டி மன்றம் போன்றவை வழி கற்றுத்தரப்பட்டன. கோயிற்சுவர்கள், தூண்கள் ஆகியவற்றின் தூய்மைப்பணி பங்கேற்றவர்களால் கோயில்களில் ஆற்றப்பட்டன.

காப்பியல் மற்றும் அருங்காட்சியகவியல் பயிற்சி

அருங்காட்சியக கடைநிலைப் பணியாளர்களுக்கு முதன்முறையாக காப்பியல் மற்றும் அருங்காட்சியகவியல் புத்தொளிப் பயிற்சி மூன்று பிரிபுகளாகப் பிரிக்கப்பட்டு பயிற்சி நடத்தப்பட்டது. இப்பயிற்சியானது அருங்காட்சியகங்களின் ஆணையர், முனைவர் ரா. கண்ணன், இ.ஆ.ப., அவர்களால் தொடங்கி வைக்கப்பட்டது. இப்பயிற்சியில் காப்பியல், மக்கள் தொடர்பு, நிர்வாகம், கல்விப்பணி, பேரழிவு மேலாண்மை, முதலுதவி போன்றவை விவாதம், பட்டிமன்றம், செய்முறைப்பயிற்சி வழி கற்றுத்தரப்பட்டன. பங்கு பெற்ற அனைவருக்கும் சான்றிதழ்கள் வழங்கப்பட்டன. பயிற்சி முடிவில் இவ்வித பயிற்சிகள் மூன்று மாதத்திற்கு ஒருமுறையாவது நடத்தப்படவேண்டும் எனப் பயிற்சி பெற்றவர்கள் கேட்டுக்கொணடனர்.

கோயில் வளாகத் தூய்மைப் பயிற்சி

இருபத்தொன்பதாவது புத்தொளிப் பயிற்சியின் பயிற்சியாளர்கள் வேதியியப் பாதுகாப்புபக் களப்பணியில் திருப்பருத்திக்குன்றம்

அழைத்துச்செல்லப்பட்டனர். காஞ்சிபுரத்திலுள்ள ஐந்து பள்ளிகளிலிருந்து வந்திருந்த சுமார் 70 மாணவர்களுக்கும் பயிற்சியாளர்களின் உதவியுடன் பயிற்சியளிக்கப்பட்டு அக்கோயிலிலுள்ள செடி கொடிகள் அகற்றப்பட்டு, செடி கொல்லி மருந்து வைக்கப்பட்டது. பாசிகள் அகற்றப்பட்டது. இப்பணியல் பொதுமக்களும் கலந்து கொண்டனர். இரண்டு மணி நேரத்தில் அனைத்துப்பணிகளும் முடிக்கப்பட்டது குறிப்பிடத்தக்கது. பங்குபெற்ற அனைத்து பள்ளி மாணவர்களுக்கும் சான்றிதழ்கள் வழங்கப்பட்டன.

தீயணைப்புப் பயிற்சி

ஆண்டுதோறும் ஒரு நாள் அருங்காட்சியகத் தீத்தடுப்பு நாள் எனக் கொண்டாடப்பட்டு வருகிறது. இவ்வாண்டு செப்டம்பர்த் திங்கள் 15–ஆம் நாள் தீத்தடுப்பு நாள் கொண்டாடப்பட்டது. தீ மற்றும் விபத்துத்தடுப்புத்துறையினரும் இந்நிகழ்ச்சியில் கலந்து பயிற்சியளித்தனர். இப்யிற்சியில் புத்தொளிப்பயிற்சியாளர்கள், பணியாளர்கள் மற்றும் பொதுமக்கள் கலந்து கொண்டனர்.

முடிவுரை

அருங்காட்சியகத்துறையில் பல்துறைப் பாண்டியத்துவமிருப்பதால், பயிற்சி நடத்துவது எழிதாகிறது. பயிற்சியினால் நவின தொழில்நுட்பங்கள் அறிமுகப்படுத்தப்பட்டுள்ள காட்சிக்கூடங்களிலும் பாதுகாப்புப்பணி முடுக்கி விடப்பட்டுள்ளது. அருங்காட்சியக வளாகத்தின் தூய்மைப்பணி, வளாகத்தின் பாதுகாப்புப் பணியென பணியின் தரங்கள் மேம்படுத்தப்பட்டுள்ளன. இப்பயிற்சியில் உதவி இயக்குநர், திரு. க. இலக்குமி நாராயணன், திரு. பா. ஜவஹர், திரு. ம. மோகன் ஆகிய காப்பாட்சியர்களும் சொற்பொழிவாற்றினர். துணைபுரிந்த அனைத்து நிர்வாகம் மற்றும் தொழில் நுட்பப்பணியாளர்களுக்கும் நன்றி உரித்தாகட்டும்.

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